

new Advanced
Photoshop®
The magazine for Adobe® Photoshop® professionals

2 FREE CDs

Project files, video tutorials, stock art... more! >>>

ADVANCED PHOTOSHOP
\$ 15.50



PRINTED IN ENGLAND

**OVER
3½ HRS
OF VIDEO
TUTORIALS
FREE WITH
THIS ISSUE**

HOW TO...

Work with flames
Add heavenly effects
Get more out of Bridge
Put CG elements in photos

REALITY BITES

Secrets of Glitterguru's
dream-like portraits

EXCLUSIVE INTERVIEW

Inside the bizarre world of
award-winning photographer
and imageer George Logan

SCORCHING TALENT

BACON MASTERCLASS

Learn the techniques that define
Derek Bacon's unique style

36

INSIDER INFO

pages of professional
tips & essential step-
by-step tutorials

NOV / DEC
ISSUE



Elegantly priced.

This page / Image# 456789: Nature: almond tree blossom

That page / Image# 876547: Elegance by Eva Serrabassa (Spain)

That page / Image# 813328: Zen Panel 07 (Vector) by George Hoeylaerts (Belgium)

istockphoto.com /caracterdesign. Exclusive to iStock

Small	Medium	Large	XLarge	XXLarge
\$1	\$2	\$3	\$5	\$10/20
Web-Ready 72 DPI	Print-Ready 300 DPI	Full Page 300 DPI	Full Page Bleed 300 DPI	Double Page Spread 16 Megapixel

Over 465,000 high-quality images. 6,000 new files each week.
No subscription fees – ever. Join us: iStockphoto.com



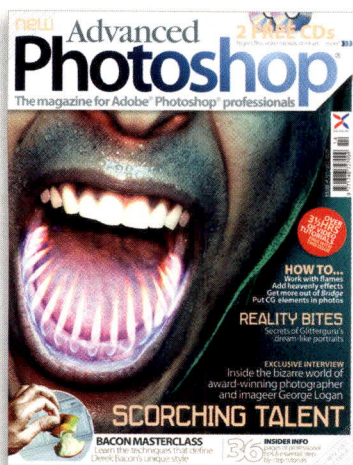


PEER PRESSURE **72**

Be inspired by the creativity of others with these high-end examples of image-manipulation

NOV/DEC 2005

inside...



THE COVER

Master photographer and image manipulator George Logan reveals what it takes to bring his brand of surreal imagery to life on page 48.



19
Tim Spencer
talks about
his Scissor
Sisters brief

EDITORIAL **6**

Great ideas + great skill = great art. Discuss

LETTERS **8**

Enthusiastic response to issue one – and more

INSIGHT **10**

News and showcases from around the globe

NoStore's charity design push draws big names **10**

Tori Amos enjoys RAINN calendar makeover **12**

Phlash makes a splash with new exhibition **14**

Rustboy creator unveils latest venture: Candykiller **16**

Superb celebrity photography by Jude Edginton **18**

Franki&Jonny continue to transform film marketing **24**

Enjoy the superb work of Greg Paprocki **27**

Educational help with the Black Convoy collective **29**

NEXT MONTH **103**

An early look at some of the goodies lined up for next issue, on sale Thursday 8 December

RESOURCES **104**

Vital assets to improve your Photoshop work

Books **104**

Stock Art **108**

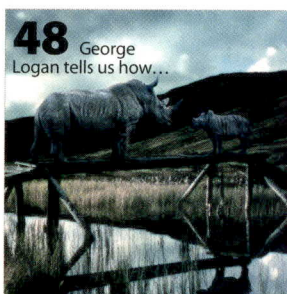
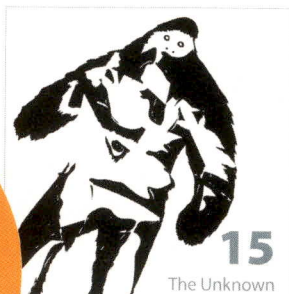
Websites **109**

Plug-ins **110**

Typography **111**

THIS MONTH'S CDS **112**

Video tutorials, heavenly and flame stock art, George Logan desktops. plus those project files!



**54**

Recreate Jason Arber's fiery femme with our tutorial.

FEATURES



INTERVIEW: PLATINUM

▄▄ **30**

The design trio from Rio de Janeiro talk oily babies and ageing Barbies



ADDING HEAVENLY EFFECTS

▄▄ **36**

Recreate old photographic techniques with this angelic collage



MIGRATING TO PHOTOSHOP CS2

▄▄ **42**

Find out the best way to transfer your preferences, presets and plug-ins



INTERVIEW: GEORGE LOGAN

▄▄ **48**

How do you get two wild bears in a boat? Ask native Scot Mr Logan



FIGURE IN FLAME

▄▄ **54**

Recapture the fluid, mesmeric nature of fire with our elemental figure



THE DEREK BACON MONTAGE MASTERCLASS

▄▄ **62**

Turn photographic elements into painted collage-work with Derek's help

TECHNIQUES

Faster, better, more... How can you work smarter?

PEER PRESSURE

▄▄ **72**

Headless chicks, deadly sweets and more from our readers

TWIST 'N' SHOUT

▄▄ **76**

Put your willing subject through the digital wringer

3D COMPOSITING TRICKS

▄▄ **80**

Expert advice to ensure seamless, professional composites

INSIDER INFO:

CS2 INTERFACE SECRETS

▄▄ **84**

Think you know *Photoshop CS2*? Think again...

CREATE A HYBRID ANIMAL

▄▄ **86**

Your chance to turn several beasts into a freakish hybrid

HELPDESK

▄▄ **90**

Queries answered, difficulties solved, advice given...

RESHAPING LANDSCAPES

▄▄ **92**

Want to put your face on a mountain-top? We oblige

INSIDER INFO:

BRIDGE - THE INTERFACE

▄▄ **94**

Part one of our four-part series on the Adobe workhorse

CLEVER COMPOSITING

▄▄ **96**

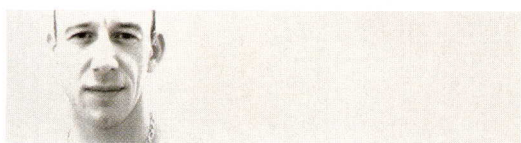
Recreate a powerful scene from Hitchcock's *The Birds*

SPRUCE UP YOUR MOTOR

▄▄ **98**

Fed up with your car's colour scheme? Then change it!

Editorial



Ideas that count

Welcome to the second issue of *Advanced Photoshop* magazine and, before I utter another word, I want to thank everyone who bought our launch issue. Thanks largely to word-of-mouth, we've achieved sales way beyond our predictions – I hope you all came away from it feeling both inspired and informed.

This month has a slightly different flavour, thanks to the work of George Logan, who also created our cover image. George started life with a Haselblad glued to one eye and it shows in his portfolio. Intensely photographic, he's further proof that good photography lies behind any great *Photoshop* image. But it's the subtlety of George's work that make it so successful. Admiring one of his brooding Scottish landscapes, you find yourself drawn to it for reasons you don't quite understand. Look more closely and you realise that there's something unnatural going on... Whether it's a gorilla in a Scottish glen or a bear sailing across a lake in a small boat, there's always something surreal about his landscapes that forces you to look again.

George doesn't profess to be a *Photoshop* expert, yet still manages to create art that surprises and intrigues, demonstrating once again that it's the concept more than the technical know-how that underpins all great work.

As you read this month's issue, I hope you come away with a surfeit of ideas – as well as the knowledge to turn those ideas into reality. And if you come up with something original and inspiring, then we want to hear from you. Check out page 72 to see how you can contribute to future issues of the magazine.

Finally, thanks to all those who emailed after reading issue one. It's only by listening to your encouraging feedback that *Advanced Photoshop* can evolve into the publication you and your colleagues want to read.

Mark

Mark Higham
Editor-in-Chief
mark.higham@btconnect.com

The next issue of *Advanced Photoshop* goes on sale Thursday 8 December

Advanced Photoshop®

The magazine for professionals by professionals

Editor-in-Chief: Mark Higham
mark.higham@btconnect.com

Deputy Editor: Dan Goodleff
dan.goodleff@paragon.co.uk

Art Editor: James Davies
james.davies@paragon.co.uk

News Editor: Mark James
Multimedia Editor: Rhys Davies

Managing Editor: Adrian Bishop

CONTRIBUTORS

Jason Arber, Derek Bacon, George Cairns, Christian Darkin, Rhys Davies, Karl Foster, Sam Gilbey, Mark James, Greer McNally, Vicky Mitchell, Trevor Morris, Andy Stewart

Highbury Entertainment Ltd,
Paragon House, St Peters Road, Bournemouth, Dorset BH1 2JS
Tel: +44 (0) 1202 299900
Fax: +44 (0) 1202 299955
website: www.paragon.co.uk

ADVERTISING

Group Advertising Manager: David Price
Tel: 01202 200213 Email: david.price@paragon.co.uk
Key Account Manager: Lara Skan
Tel: 01202 200224 Email: lara.skan@paragon.co.uk
Sales Executive: Karin Du Plooy
Tel: 01202 209348 Email: karin@paragon.co.uk
Sales Executive: Kirsty Culpin
Tel: 01202 200254 Email: kirsty.culpin@paragon.co.uk
Classified Sales Executive: Damian Garner
Tel: 01202 200212 Email: damian.garner@paragon.co.uk

Ad Designers: Lotte aas Hansen, Lawrence Donald, Wesley Neil, Rob Stone
Ad Production Co-ordinator: Lorraine Troughton
Ad Copy Controller: Hayley Buchan

PRODUCTION & DISTRIBUTION

Production Manager: Dave Osborne
Tel: +44 (0) 1202 200282 Fax: +44 (0) 1202 200215
Production Controller: Caroline Bradford
Production Co-ordinators: Rachel Evans, Olivia Page, Jo Spick
Bureau Manager: Chris Rees
Circulation Manager: Owen Arnot

INTERNATIONAL LICENSING

Advanced Photoshop is available for licensing overseas. For details, please contact:
International Manager: Leylah Honeyborne
Tel: +44 (0) 1202 200205 Fax: +44 (0) 1202 200217
Email: leylah@paragon.co.uk

DIRECTORS

Company Chairman: Kelvin MacKenzie
Managing Director: Mike Frey
Publisher: Dave Taylor
Editorial Director: Dan Hutchinson
Creative Director: Trevor Gilham
New Media Director: James Brown
Circulation & Marketing Director: Ranj Lall
Finance Director: David Collinson

PRINTING

Printed in the UK by Wydenham Heron Ltd, Maldon
Distributed by Seymour Ltd, 1st Floor, 86 Newman Street, London W1P 1LD • Tel 0207 396 8000

Advanced Photoshop disclaimer

All text and layout remains the copyright of Highbury Entertainment Ltd. *Advanced Photoshop* cannot accept responsibility for any unsolicited material or transparencies. *Advanced Photoshop* is fully independent and its views are not those of Adobe or any company mentioned herein. All copyrights and trademarks are recognised and acknowledged where possible and all images are used for the purpose of criticism and review only. If we have failed to acknowledge your copyright then get in touch and we will correct the oversight. No part of this magazine may be reproduced without the written permission of the publisher. *Advanced Photoshop* can accept no responsibility for inaccuracies or complaints arising from advertisements featured within the magazine. Highbury Entertainment Limited is a wholly owned subsidiary of Highbury House Communications PLC, Registered in England. Registered Number 2483576. Registered Office: Jordan House, 47 Brunswick Place, London, N1 6EB.

© 2005 Highbury Entertainment Ltd

Advanced Photoshop
ISSN 1748-7277

CUSTOMER SERVICES

If you have a query regarding this magazine or if you'd like to order a back issue, please contact our Customer Services department on 01202 200200, or email subs@paragon.co.uk

LEGAL NOTICE

Photoshop is either a registered trademark or trademark of Adobe Systems Incorporated in the United States and/or other countries and is used with express permission.

This magazine was produced using Adobe Creative Suite 2

DEREK BACON
Derek Bacon has illustrated for a number of magazines and newspapers, as well as for advertising and publishing clients. Visit www.derekbacon.com and www.illustrationweb.com/derekbacon for more information



JASON ARBER
Jason is co-founder and Editor-in-Chief of online art and culture magazine Pixelsurge (www.pixelsurge.com). He's also an Art Director at Start Creative in London



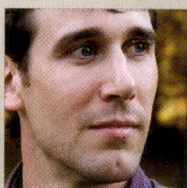
CHRISTIAN DARKIN
Christian is a freelance illustrator and journalist who has produced images for a range of high-profile newspapers and magazines, including The Sun, the Financial Times, Now and scientific journals. For further examples of his work, visit www.darkin.demon.co.uk



GREER MCNALLY
Editor of sister magazine Digital Photography Made Easy, Greer's passion for digital photography started at an early age. She earned her editorial stripes while working on Digital Photographer



GEORGE LOGAN
Award-winning photographer and image editor, George Logan is famous for his high concept image editing work across a range of commercial and personal projects. You can sample his surreal imagery at www.georgelogan.co.uk



TREVOR MORRIS
An official Photoshop beta tester and keen digital photographer, Trevor Morris has over 12 years experience in the graphic design industry. He works as a Senior Designer for a Canadian web design company and also maintains userfundry.net/morris/



CONTRIBUTORS



Your children are growing up.
Shouldn't your photography be growing up too?



The 6.1 megapixel Nikon D50 digital SLR.

Simple to use. Seven automated programmes including 'child mode', perfect for photographing children. Five area autofocus. Large two inch screen. Clear menu design. Help function. Start up in 0.2 of a second. Continuous shooting up to 2.5 fps. Never miss that precious photo again. Available in silver or black. D50 plus 18-55 AF-S DX lens kit RRP £649.99. 55-200 AF-S DX lens RRP £199.99. Welcome to Nikon.



Letters

Mailbox

Send your emails to the Editor at
mark.higham@btconnect.com

SUBJECT: Amazing First Issue
FROM: Mike Brucato (aka Penbender)
SENT: 24 September 2005 16:00

I just received my premiere issue of Advanced Photoshop. I was blown away by the quality of this publication. The tutorials are well written and are directly geared to practical applications for the Photoshop professional and enthusiast alike. The CD additions are a welcome bonus, too. Thanks for publishing this superb magazine.

SUBJECT: Quality tutorials
FROM: Derek Bacon

Hi Mark. I've been looking through the mag – it's a solid bit of work, with some useful tutorials, and the look overall is very strong. You've certainly got some top contributors there... Nice one.
Derek Bacon (Photoshop artist)

SUBJECT: Industry praise
FROM: Tim Shelbourne
SENT: 29 September 2005
15:47:43 +0100

Congratulations on the first issue of Advanced Photoshop. I stumbled upon the magazine in WH Smith the other day and I must say I'm very impressed indeed with the quality of the publication and the production standards throughout.
Tim Shelbourne (Photoshop artist & writer)

SUBJECT: Awful magazine. Stop now
FROM: Jerome Yeats
SENT: 19 September 2005
via Royal Mail

I have just seen your new issue and I would like to say that I hate your rippled cover unless it is to discourage copying. As a photographer, I just don't like illustration – or at least the messy seventies type of stuff found on pages 16 and 17 of your first issue, so at the moment I would not necessarily buy another copy. I would also like to point out that a lot of people are still working on Photoshop 6 and Mac OS9, so the plug-ins and demos may be no good to us.

SUBJECT: Cracking job
FROM: ben@gowwiththeflomofo
SENT: 23 September 2005 22:47

YES! I have been waiting a long time for a magazine like this! Well done on a cracking job! The tutorials that have been included are absolutely excellent! No

other magazine compares quite frankly. I'm confident that the skills I'll be learning from your magazine will help my career prospects ten-fold. Congratulations on a truly excellent first issue, and good luck with the others! Many thanks!

ON 23 SEP 2005, AT 22:13, mark.
higham wrote:

Hi. Will do. What's your background? Are you working professionally with Photoshop?

FROM: ben@gowwiththeflomofo
SENT: 23 September 2005 18:35

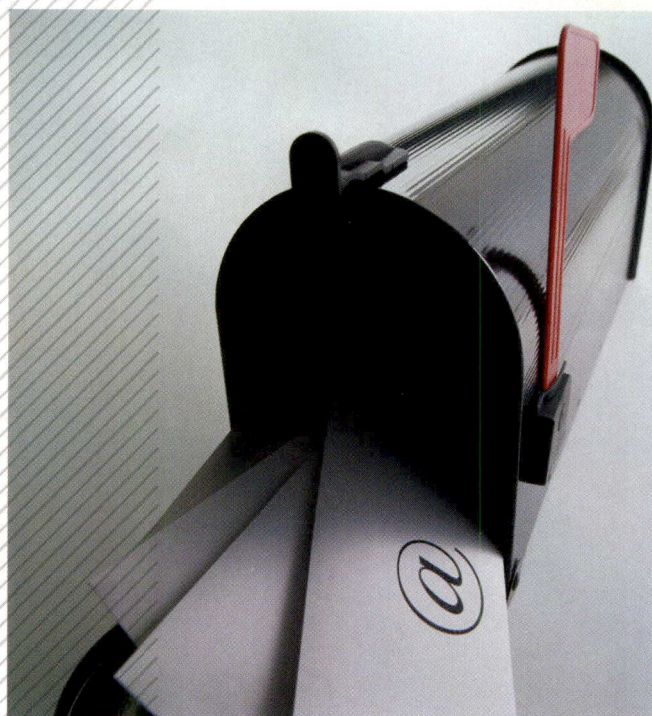
I'm a Photoshop CS user, and my work is getting noticed, although I'm not exactly at the standard of Dimitri Daniloff just yet. Most of my skills I've learned from other magazines. At the moment, I'm trying to break into the industry and I'm not doing too badly. I have two jobs at present, one doing the graphics and website promoting British wrestling, and the other, a graphics website for a Sky Sound Engineer. Plus there is a possibility of my work turning up on a DVD cover in the new year sometime. So magazines such as yours are incredibly useful. I'm hoping that when I move to London in the next month or so, I can get a permanent junior designer position somewhere. At the moment, I work as a printer for my day job. Only when I get home from work can I fire up Photoshop and really flex my creative muscles.

SUBJECT: Hard tutorials
FROM: Erdjan Eker
SENT: 02 October 2005 19:44

Hi Mark. I saw your Advanced Photoshop publication last week and loved every page. It's exactly the kind of thing I was looking for to get my creative juices flowing. However, I found following the tutorials extremely difficult. I know the magazine is aimed at Photoshop professionals, but I can't help thinking that if these professionals are able to follow the tutorials then it's highly likely that they already know how to make smoky text. I'm not a complete beginner and have used Photoshop for quite a few years so I would have thought following the steps in the tutorial would be fairly straightforward.

ON 2 OCT 2005, AT 21:00,
mark.higham wrote:

Hi. Thanks for getting in touch. Can you tell me which tutorials, in particular, you didn't like?



FROM: Erdjan Eker
SENT: 02 October 2005 23:00

No, don't get me wrong. The tutorial was better than any other magazine's, but it was just difficult to follow. It was the one on turning the text into smoke.

ON 3 OCT 2005, AT 11:06, mark.
higham wrote:

It's always difficult finding the right level to pitch a tutorial at. I'm sorry if you had trouble. I don't expect all our readers to meticulously follow every tutorial, but sometimes readers can learn a lot from the approach that's used. I hope the smoke tutorial did at least point you in the right direction.

WANTED: EDITOR

- LOVE ALL THINGS PHOTOSHOP?
- FEEL STUCK IN YOUR CURRENT JOB?
- IS YOUR DIARY STUFFED WITH GREAT DESIGNER CONTACTS?
- EAGER FOR A NEW CHALLENGE?

Then we want to hear from you. Advanced Photoshop currently has a vacancy for an experienced and highly motivated Editor to take the helm of the UK's newest and brightest Photoshop-dedicated magazine. Great contacts, plenty of experience in national magazines and a desire to push Advanced Photoshop in new and exciting directions are a prerequisite, as is an infectious enthusiasm for all things Photoshop.

Please send a full CV, plus covering letter telling us what you think you'd bring to the magazine, to:
Gemma Lancaster, Highbury Entertainment Ltd,
Paragon House, St Peters Road, Bournemouth,
Dorset BH1 2JS or email gemma@paragon.co.uk.



All images © Nicola Dove* www.eyebox.net

say "Fuji" [Nicola Dove does]



"Experience tells me that the best shots often happen by chance. And after years of photography, I also know that digital cameras have a habit of running out of power just when you need it most."

Even when it comes to a pocketable digital camera, travel and portrait photographer Nicola Dove chooses Fujifilm. As a photographic tool, the FinePix F10 Zoom's 500-shot battery life is a decisive advantage for her. But what really sets the camera apart from everyday digital cameras is its ISO 1600 setting; a massive improvement in low light performance – so she can take her chances up to 500 times, night or day.



*Images not taken on featured product

FinePix F10 zoom

FUJIFILM sponsors **Travel** Photographer of the Year www.tpoty.com

www.fujifilm.co.uk

FUJIFILM
...love the picture

Keeping an eye on the latest trends in contemporary photography, art and design, Insight sets out to snapshot innovation in the making



THINK BUNNY, BE HAPPY: Peskimo duo Jodie and David created this limited edition piece for NoStore. There are just 50 A3-sized prints available for £15 each. Peskimo's other recent projects include animations for MTV and illustrations for CBBC. See www.peskimo.com

BURGERMAN: This A3 digital print by Jon Burgerman costs just £15. Again, only 50 have been created for the NoStore online shop. Part of the Black Convoy collective, Burgerman has also worked for such clients as Levi's, Puma, Virgin Atlantic and Flying Cat. He's currently working on a follow-up to his book Hello Duudle. See www.jonburgerman.com

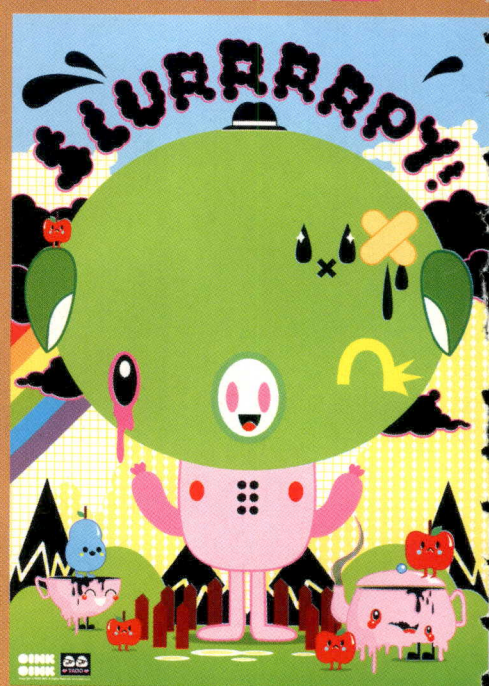


NoStore Charity Know-how

Online retailers of limited-edition and artist-designed goods may be two-a-penny, but few are so altruistic as NoStore, a new venture where half those pennies go to charity. TADO, Jon Burgerman, Mauro Gatti, Peskimo and Niko Stumpo all signed up to help with the launch, providing a selection of digital prints, paintings, and – in Stumpo's case – a hand-crafted, limited edition puppet named Fritz.

In addition to providing their services, each artist also gets to decide which worthy cause receives 50 per cent of the retail price of their product. Recipients for this first batch of items include Medecins Sans Frontiers, Help the Aged, Friends of the Earth and the RSPCA. Each item available at NoStore is either a limited-edition or one-off creation. The intention is to provide an ever-changing selection of products from a constantly evolving line-up of artists and designers. Art fans, charity supporters and artists interested in contributing their wares should visit the NoStore website and online shop.

■ www.nostore.org



TADO: A third digital print created for the launch of NoStore comes from design team TADO. Again, it's available in A3 format for £15. TADO's Mike and Katie have produced toys, designs, animations and homeware for British Airways, Honda, MTV, Habitat, Kidrobot and numerous magazines. See www.tado.co.uk

Kai and Sunny Do The Swoosh

Dynamic duo Kai Clements and Anthony Sunter are at it again. Last month, we took a closer look at their work, which includes a clothing range and images for such prestigious clients as Electronic Arts, Toyota and Levi's. This month, we bring news of a Kai and Sunny addition to a Nike store...

Except that this is no typical Nike store. In fact, it's more like a designer's studio – a classy converted Georgian demesne tucked away in Soho, and open on an invite-only basis until the end of October (so you'd better be quick). It's one of a series of such operations recently set up by Nike in New York, Paris, Berlin and Milan, created to espouse the company's iD concept – where buyers can choose their own Nike colour options in a luxury environment away from the plebeian hubbub of the high street.

Kai and Sunny's contribution to this high-end consumer event is a vibrant piece of wall art that illustrates the iD concept perfectly.

London's George Street is the venue – but then you'll know that already if you've been invited. We lost our invitation in the post. Honestly.

For further details of the iD concept, check out Nike's website at www.nike.com and follow the "Customise" links.



DESIGNER FOOTWEAR: Kai and Sunny's design for the Nike iD store depicts various colour options radiating from a single Nike shoe, swoosh-filled vines representing the "free flow and energy of the Nike iD process."



www.kaiandsunny.com
www.centralillustration.com

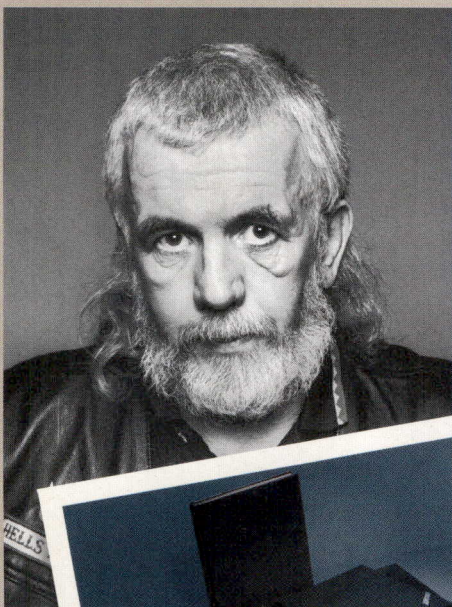
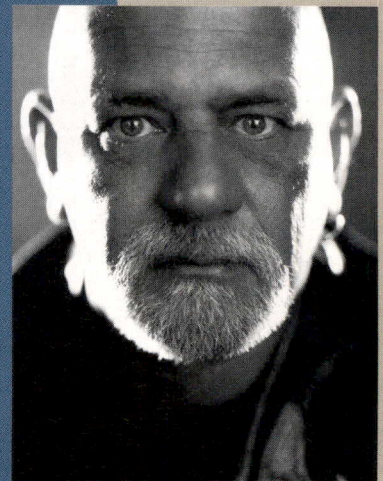
Black Leather Motorcycle Club

Andrew Shaylor's book *Hells Angels Motorcycle Club* is the culmination of four years spent in the company of the famous Harley Davidson-riding gang. Shaylor, whose photography has graced *Tatler*, *Vogue* and *Esquire*, says that the tight-knit group was uniformly helpful, polite and cooperative throughout the project, giving him access to numerous Hells Angels events and clubhouses, and granting him permission to take hundreds of photographs. The book features more than 300 insightful images of club members, along with a forward by legendary American Hells Angel member Sonny Barger.

Originally published late in 2004, Merrell Publishers has just released a limited edition leather-bound version. Signed by Shaylor, and presented in a special case with a hand-finished, numbered print, the 194-page tome is available for £195. Nimble readers can also see the photographs at Arden And Anstruther Photographic Gallery (5 Lombard Street, Petworth), where they'll be on display until 30 October.

■ www.merrellpublishers.com
 ■ www.ardenandanstruther.com

© Images courtesy of Merrell Publishers





AUTUMNAL TORI: Justin Cherry's epic contribution to the 2006 calendar... Cherry's work has featured in *Exposé*, *Fantasy Magazine* and in David Freeman's book *Creating Emotion In Games* (£38.99, New Riders, ISBN 1592730078).

Thirteen Faces Of Tori

Twelve artists have each used renowned songstress Tori Amos as their muse for the creation of a 2006 calendar for American charity RAINN. A charity supported by Tori herself, the Rape, Abuse & Incest National Network is the USA's largest anti-sexual assault organisation, working to help victims, prevent assaults and bring assailants to justice.

The brainchild of artist Ken Meyer Jr, this is the third in a series of Tori-themed calendars for the charity. A fourth is already in the works.

"I'd been an admirer of Tori and her music since the very first release, and learned about RAINN some time after that," says Meyer. "I wanted to help in some way and, knowing a fair amount of artists in the comic and related industries, figured I could get a good bunch of people together. I contacted

RAINN, who approved of the idea, along with Tori's manager Chelsea Laird. With the help of artist Herb Leonhard, we assembled our very first group of artists, and from there I've just asked anyone I could think of. More recently, I've been looking to mainstream illustration, too."

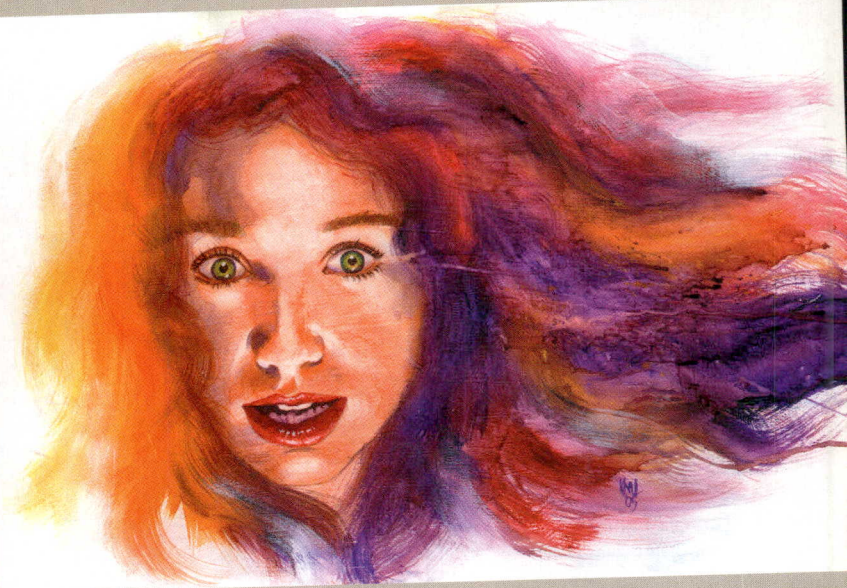
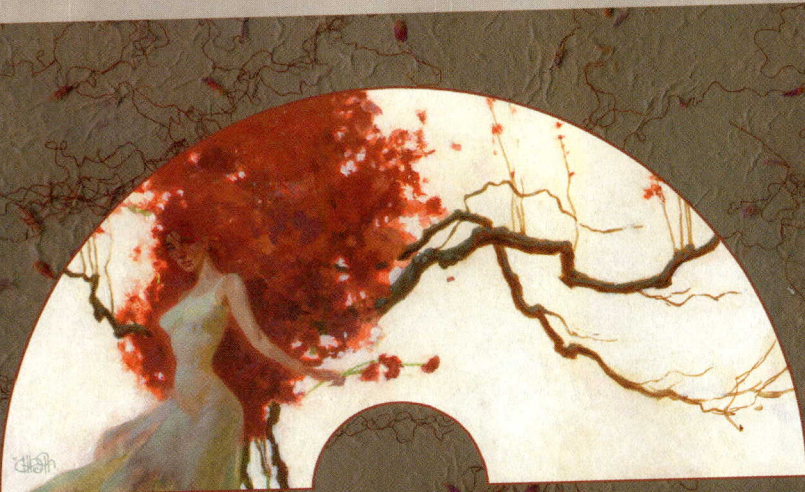
The limited edition calendar, featuring 13 (including a pullout poster) digital and traditionally created pieces of art from the likes of Boris Vallejo, Ken Wong, David Mack and Meyer himself, is available via the RAINN website for \$15.98 (£9). All proceeds go to the charity.



www.rainn.org



THE ELLIOTT EFFECT: Tori Amos, as interpreted by Craig Elliott. Elliott has worked as a film designer for Disney and Dreamworks, and contributed to numerous animated movies, including *Mulan*, *Treasure Planet* and *Shark Tale*. He has also illustrated for Dark Horse Comics. A book of art of the female form, *Aphrodisia*, featuring his work, will be published soon.



AWARD-WINNING MEYER: Ken Meyer Jr.'s own striking contribution to the 2006 calendar. The artist has worked in several media, including comics, paper games, online games and educational media. He has been nominated for an Eisner (a comic book industry award) and his work has featured in science-fiction and fantasy best-of publication *Spectrum* six times to date.

STYLISH WONG: The Australian-born Ken Wong is currently based in Hong Kong and working on video game artwork.



CALIFORNIAN FOOTHILLS: This contribution is by Daren Bader, a video game art director at Rockstar, San Francisco. By night, he works as a fantasy artist, and is best known for his designs for *Magic: The Gathering*. "I loved looking at the map that was included with the album *Scarlet's Walk*, at the places Tori had travelled on her walkabout," says Bader. "This painting connects her to the foothills and oak trees of central California, near where I grew up."

LIBERTY EXHIBITION: The Regent Street branch of Liberty was only recently home to a solo exhibition of Ashcroft's paintings and vinyl cutouts – see *The Unknown* on facing page.



GODZILLA FILM POSTER: "I've just completed this poster for the British Film Institute, to accompany the first ever UK release of the original uncut fifties film," says Ashcroft. The art is also set to be used for a DVD cover and will be released as a limited edition print by the BFI (www.bfi.org).



YETI OVER MOUNT FUJI: The Yeti is one of Ashcroft's recurring monster motifs. This t-shirt design is available from Scrawl Tees, the Scrawl Collective's online outlet, at www.scrawlcollective.co.uk/tshirt.htm



Artwork courtesy of the British Film Institute. © 1954 Toho Co., Ltd.

In A Phlash

Since graduating from Harrow and St Martins art colleges just over a decade ago, Phil "Phlash" Ashcroft has earned a reputation as one of the country's finest painters and illustrators. A member of The Scrawl Collective, Ashcroft has bagged commissions from such mainstream clients as The Royal Mail, *The New York Times*, Levi's and Amnesty International, and his idiosyncratic style is in much demand.

Seventies science fiction provides a key influence, not least the iconic *Doctor Who*, *Star Wars* and *Blake's 7* – with Ashcroft's work often attempting to reimagine classic 'monster' figures from his childhood. "Early sketches are manipulated via the Mac to give them a graphic quality before being translated into paintings on canvas," he explains.

Ashcroft's work has enjoyed exposure in recent solo exhibitions in both London and Brussels, along with Scrawl Collective expos in Osaka and Los Angeles. More recently, it's featured in a solo display at Liberty in Regent Street. A show of Ashcroft's work is also planned for 2006/2007, to be hosted at the Margaret Harvey Gallery, St Albans.

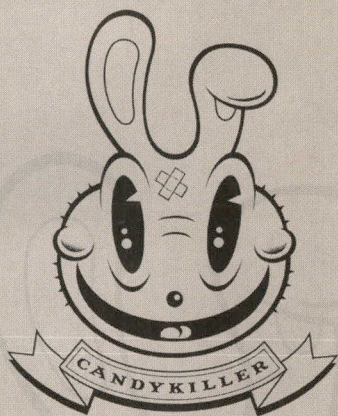


www.phlashweb.co.uk
www.scrawlcollective.co.uk

YETI IN HONG KONG: Ashcroft created this vivid artwork for US mag *Consumption*.

SAVILLE GUITAR: "This is a customised Peter Saville-designed, six-foot cut-out guitar," says Ashcroft. 500 such guitars were deposited around London in the summer as part of an art event from Sony, designed to reinforce the freedom and fun of the new PSP console. Ashcroft's offering was one of 20 customised by up-and-coming photographers and designers. An exhibition of the custom designs was also held in Saville Row store Oki-Ni.

THE UNKNOWN: Here's a closer look at The Unknown – a five-foot tall vinyl cut-out that featured in September's exhibition at Liberty.



GO FORTH AND MULTIPLY: "Here, the red and blue layers were set to Multiply mode to produce the overlay effect of printed inks," explains Taylor. "I also used a halftone screen on the yellow background for that enlarged printed-matter look."

I Want Candy

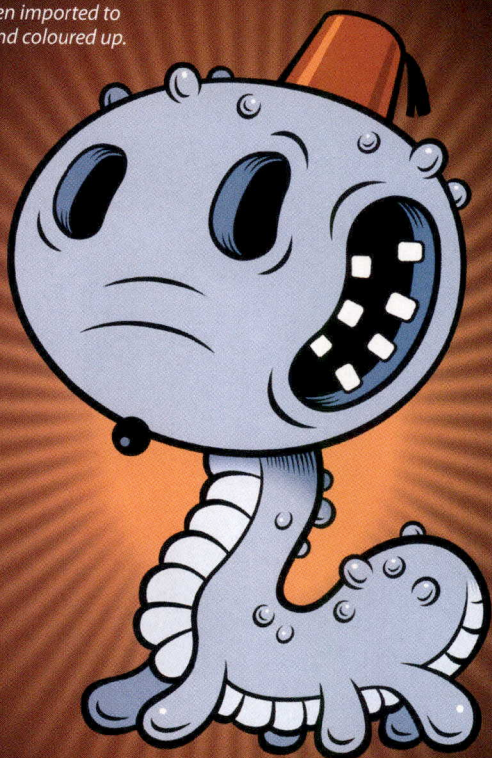
Acclaimed artist and animator Brian Taylor, probably best known for his online *Rustboy* project, is branching out in a big way with *Candykiller*, an ever-evolving project featuring quirkily sweet but sharp new designs.

"*Candykiller* is basically a playground for my illustration and design ideas," says Taylor. "The work to date has been collected in the first of a series of books, while plans for next year include vinyl toys, limited edition prints and a *Candykiller* clothing range, to be produced with various other companies."

You can find out more about Taylor's work, and buy the new 82-page *Candykiller* art book for \$25.99 (£14), over at the official website.

www.candykiller.com

EMPTY-HEADED: One of a series of hollow-eyed creations from Taylor. The outline was drawn in Illustrator, then imported to Photoshop and coloured up.



BACK TO OLD SCHOOL: "The idea here was to mimic the effect of a silk-screen printed image," says Taylor. "I like to use digital methods to achieve the look of 'old school' printing techniques."

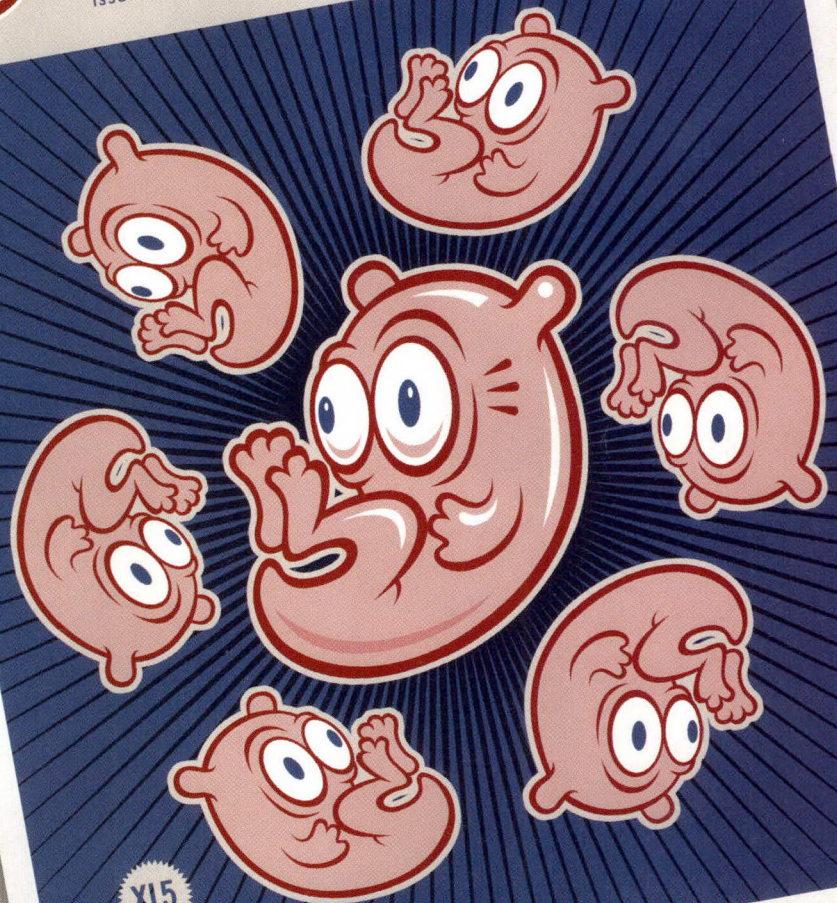
VINYL BELLHOP TOY DESIGN:

"The background is made up dozens of scanned scribbles from my sketchbook," says Taylor. "I scanned them in greyscale, chopped them up, then assembled them to fill the page. I filled the image with red using Photoshop's Screen mode, then used yellow in Multiply mode." Taylor's recently been approached by a toy company to make this figure a reality.



Candykiller

THE TRASH-CULTURE PICTURE BOOK
ISSUE NUMBER ONE



BRIGHT EYES: This popular character features in the main Candykiller logo. Taylor is already working to adapt the character so that it can become a vinyl toy figure.

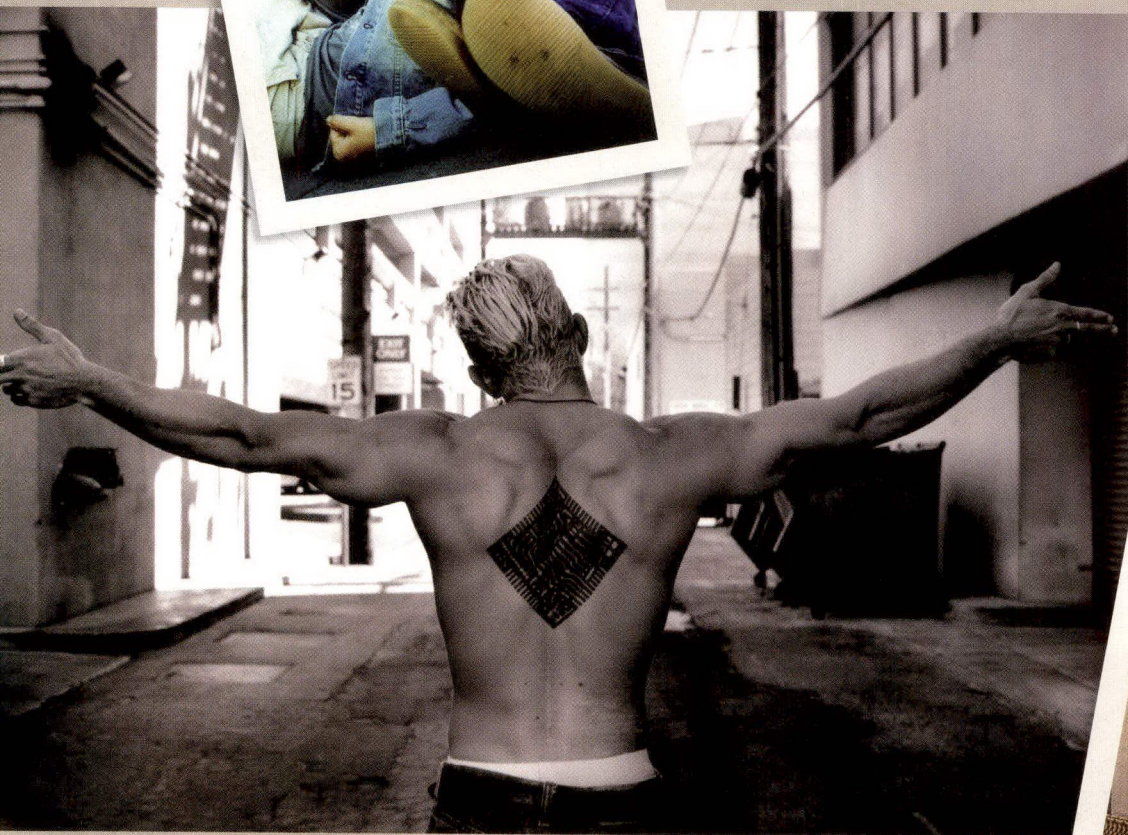
CANDYKILLER ART: Typically bold artwork for Taylor's Candykiller book cover. "It's printed in full colour," explains Taylor, "but I wanted to achieve the effect of limited spot-colour printing here – and on many of the pages, too."

BASEMENT JAXX: This shot of the dance duo was taken for Blender magazine. "The American Art Director said that he wanted 'Blue Peter on acid,'" remembers Edginton. "Basement Jaxx do all their own album covers and stage visuals, so this shows them with all their bits of artwork. The band were a little sceptical about the shoot concept at first, but in the end were well up for it."

SUPERGRASS: Now the elder statesmen of melodic rock, a more youthful Supergrass play up for Edginton's lens. "This was taken about ten years ago," says the photographer. "After a brief interview, we literally ran outside the EMI offices and knocked off a couple of rolls of film in about five minutes."



ANONYMOUS HACKER: "This came from an assignment back in 1999 to visit a hacker's conference in Las Vegas and take portraits of the top five hackers," says Edginton. "They were all wanted by the FBI, so I couldn't show any faces. This guy with the microchip tattoo was the number one Most Wanted at the time."



Shooting Stars

Shooting Success is the latest and largest exhibition of photography by Jude Edginton, recent winner of the Magazine Photographer Of The Year Award. Featuring stunning images of figures from the worlds of music, film and sport, it reflects what the photographer describes as portraiture influenced by reportage roots.

Although his subjects include such luminaries and celebrities as Moby, Alastair Campbell, Ronald Reagan and Ryan Giggs, Edginton is reluctant to choose a favourite project. "The latest job is always the most exciting one; you're always learning a bit more," he offers.

While Edginton shoots on film using a Mamiya 7 camera, he says *Photoshop* proved a valuable tool when it came to producing imagery for the new exhibition. "The portraits needed to be printed at 30 by 40 inches, so I scanned the negatives and worked with *Photoshop* to keep the high contrast and sharpen everything."

The program also comes in useful for the occasional spot of image-correction. "I once did a shoot with Ian McKellen and had a shot that was absolutely perfect, aside from a telegraph pole coming out of the top of his head," he laughs.

You can view the exhibition until the end of October at the The CameraPress Gallery, 21 Queen Elizabeth St, London. It will then be shown at selected venues around the country. Edginton is also currently looking for further gallery opportunities – interested parties, and those looking for more information on the photographer's exhibition and his work in general, should visit his official website.

www.judeedginton.com



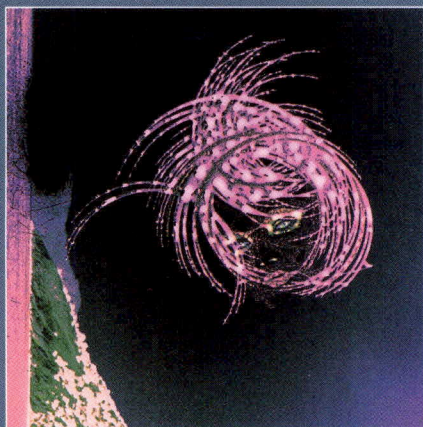
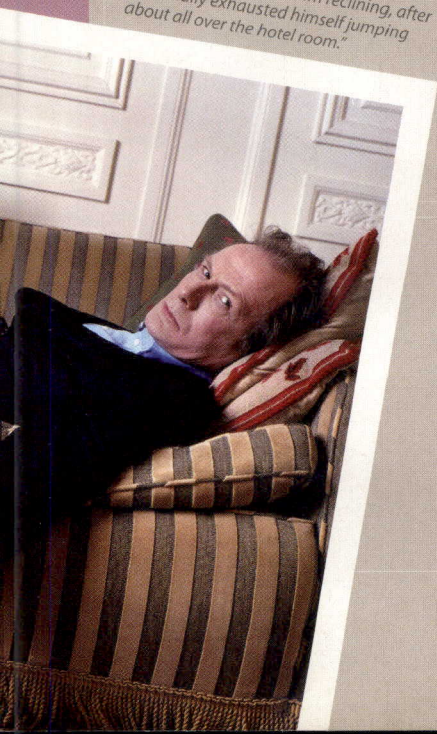
Background To A Brief

In the first of a regular look at the evolution of a design project, Studiospooky's **Tim Spencer** reveals how he created the cover art for this now classic Scissor Sisters single release

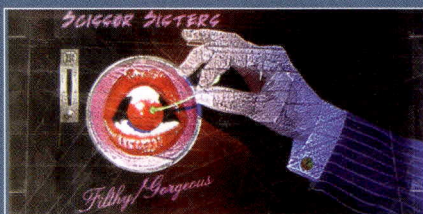


SIR BOB GELDOF: Edginton's evocative portrait of Geldof was actually shot for *Saga* magazine. "I asked him what it felt like to be known to the *Saga* readership," laughs Edginton. "He told me where to go, saying I didn't look so hot myself!"

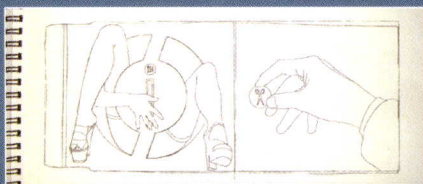
BILL NIGHY: Edginton shot this relaxed portrait for *The Saturday Times* magazine supplement. "It's very difficult to get him to sit still; he was constantly acting throughout the shoot," says Edginton. "It took about an hour-and-a-half to get this shot of him reclining, after he'd finally exhausted himself jumping about all over the hotel room."



1



2



3



4



5

SCISSOR SISTERS: FILTHY GORGEOUS

"This was the concluding artwork for a marketing campaign of five singles, a number one album and number one DVD," explains Spencer. "I wanted to end the series on a good note and avoid the occasional creative and commercial conflicts that can compromise commercial artwork. With projects for bands, the image-maker is stretched between representing the band's original creative offering and the record label's underlying commercial needs."

www.studiospooky.tv

1. FILTHY AND GORGEOUS: "I needed to visually summarise the twinning of the words 'Filthy' and 'Gorgeous', so I wanted to explore something that looked wet and glossy but simultaneously grubby and crude. The imagery was of less importance at this point."

2. SLOT MACHINES AND PAY-BOOTHS: "We devised an image that seemed to fit with the notion of the song and was bold enough for our textural process. The image suggested seedy pay-to-view booths and was mixed up with elements of slot machine graphics. I was aware that the record label wanted to avoid anything too sexually explicit."

3. SEXING IT UP: "I met with the band to discuss the artwork. We looked at the experimental print-work. The band liked the attitude, but told me they really wanted to end the campaign with a bang... It was clear they wanted to go much further with the sleeve art. I sketched a few more ideas, but kept coming back to the pay-per-view slot machine idea."

4. BAWDY TRANSEXUALS: "I worked up a rough colour-blocked visual and the band loved it. We sent it to the record label. It was instantly rejected as too sexual for mainstream retail. We appealed but the final word from the label was an emphatic 'No'. With time running out, I created a new concept. It would require a studio shoot featuring two bawdy transsexuals. The limo window was created out of vector and pixel and the background could be constructed out of photographs from the studio's recent 'inspiration' trip to the States. The record label approved the concept. The band rejected it."

5. RESOLVING DIFFICULTIES: "By this point, a six-week development time had been eaten away by creative and commercial conflicts. At the last minute, the record label reluctantly allowed the slot artwork to go ahead. It was the middle of the night by this time and the deadline was the following lunchtime. I had to make the final image up out of items and textures from my studio and I even had to photograph my own legs, which wasn't easy as the only mirror was fixed above a sink in the bathroom. Despite the rush, it's my favourite piece from the campaign."



“DISCO HEAVEN: Although his work appears thoroughly contemporary, Brooks also relies on fine art media. “My college education at St Martins and The Royal College of Art had a big non-digital element, which I think provided important training,” he says. Key influences on his drawing techniques include Picasso, Schiele, Michelangelo and Degas.”

LOUNGE: Brooks is no stranger to art design for fashion, having had early illustrations published in British Vogue back in 1991. “In those pre-Photoshop days, I used something called Archimedes, which gave a very flat-colour, paper cut-out look,” he recalls. “Now, I generally use Photoshop CS2, but combine this with Illustrator if a design needs to be particularly hard-edged or vectorised.”

Jason Brooks Exhibition

Art students pondering how to make the great leap from higher education to the world of design can take heart from the career path of Jason Brooks. Acclaimed for his fashion-themed illustrations, Brooks actually secured his first freelance contracts while still studying at St Martins. The young illustrator then went on to take a Master's at the Royal College Of Art, winning the Vogue/Sotheby's Award For Fashion Illustration along the way, before finding success as a fashion illustrator and reaching a more diverse audience as a flyer designer for leading London club scene organiser "Pushca". He has since worked for *Elle*, *The Face*, *Traveller*, *The Sunday Times*, and corporate clients including Coca-Cola, Nike, Orange and Saatchi & Saatchi.

Most recently Brooks has widened his fanbase with an exhibition in St Petersburg. "It was a revelation to be signing autographs for queues of trendy young Russians who knew my work, and doing interviews for Russian TV," he says. "My agency, Folio Art, is organising a second exhibition in Moscow for later this year. Ideally, I'd like to put on exhibitions in other cities around the world."



www.jason-brooks.com
www.folioart.co.uk





Q&A

Five questions, one designer...
This month, it's the turn of WILL BARRAS, a member of the Scrawl Collective and designer at London-based animation studio, Bermuda Shorts. For more on his work, visit www.willbarras.com

1. WHAT'S THE BEST MOMENT IN YOUR CAREER SO FAR?

Probably when we (the Scrawl Collective) went to Osaka for the first time. We were painting in a big rock concert; Japan was a real eye-opener and we met other artists like Kami and Sasu and Dave Ellis from the Barnstormers – they kind of showed me the way with painting big. Either that, or the animated VW ad I did about five years ago (for the US market) with Bermuda Shorts.

2. WHO OR WHAT IS YOUR BIGGEST INSPIRATION?

The people mentioned above, along with other friends and artists. I work with Steff Plaetz and Mr Jago a lot, so they're a big influence. Having the chance to travel and meet other artists from different countries is always inspiring. For the last year, I've been getting the train to work every day, so I get to read a lot, which I find helps, too.

3. WHAT WOULD BE YOUR DREAM ART/PHOTOGRAPHY TOOL?

My dream tool would have to be a proper big studio with a silkscreen bed and a space to do large work. At the moment, I work at Bermuda Shorts, which is brilliant, but I slot myself into a space between a lightbox and a load of drawings and other junk. We are moving in November to bigger premises and I can't wait. That's what I want: space...

4. DESCRIBE YOUR WORK IN TEN WORDS OR LESS?

It's drawing and painting and some basic Mac jiggery-pokery.

5. AND IF YOU WEREN'T DOING THIS FOR A LIVING, YOU'D BE?

The only other skill I have is being able to drive, so I'd be a postman who only does afternoon shifts or a white-van man.



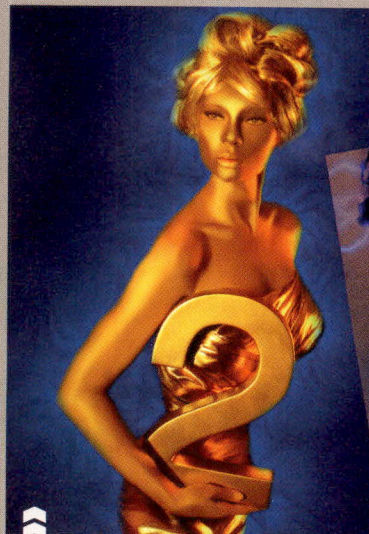
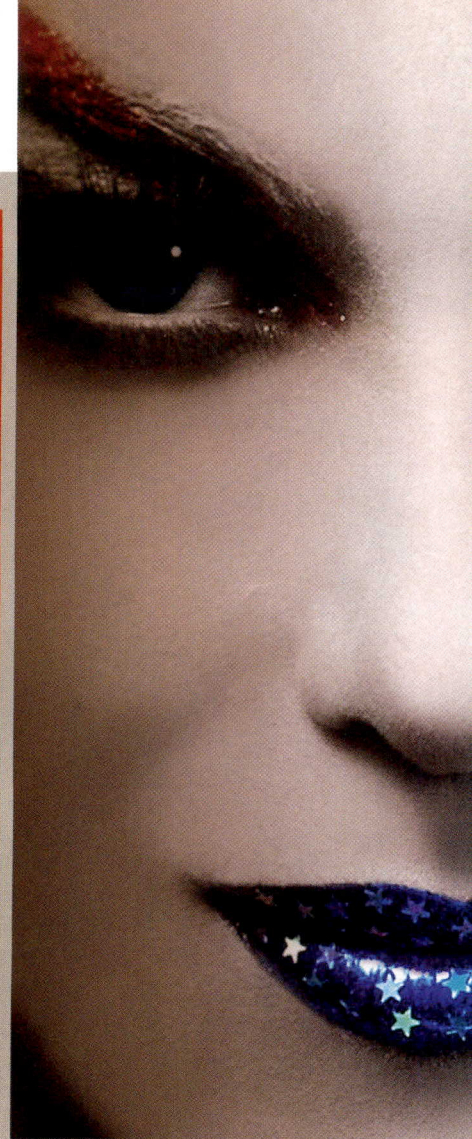
DISCO DELUXE: "Photoshop is great for adding detail, effects, colouring and fine-tuning, but most of my composition and drawing is done at the earlier, more traditional pen-and-paper stage," says Brooks. "I see computers very much as a tool in the same vein as a paint-brush or pencil, and reject the still-popular misconception that they do all the work for you. I'm sure artists like Toulouse-Lautrec, Picasso or Andy Warhol would be absolutely fascinated by Photoshop if they were young men today."

ZHIVAGO: An example of Brooks' Soviet-influenced fashion art. The illustrator got a chance to see life in the USSR for himself when his work was exhibited recently in St Petersburg. "It wasn't really the Dr Zhivago image I'd imagined," he notes. "There's a burgeoning cultural, art and music scene now in Russia."

TRANSPARENT COW: An alien milkmaid attends a see-through cow – such surreal juxtapositions are achieved with careful lighting during the shoot and a good deal of Photoshop work. “The cow is actually made of plastic,” reveals Troche-Stapp. “It’s a children’s science toy called the ‘visible cow’ – a model you build to help learn about the cow’s body. I had the visible woman when I was a kid and thought it would make an interesting still life shoot. When I went to buy it, I saw the visible cow and then the whole shot came together.”



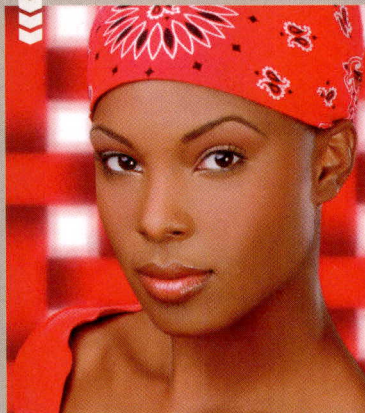
BOOK COVER ARTWORK: “This was done specifically for the cover of my book *The Glitterguru* on Photoshop. The hair is a composite of several images of blowing hair merged into one. I need something that was realistic but had a hint of fantasy. To achieve this, we shot many frames of blowing hair and compiled them into this final version.”



GOLDEN GIRL: “In trying to create this statuette, I knew that make-up would play a key role. Make-up artist Cynthia Bachman-Brown covered the model in golden body paint and then applied a coat of glitter to finish her off. I knew that this image would be heavily worked, so I had to make sure that the raw image picked up a metallic look in the skin, hair and fabric that I would need to work with later in Photoshop.”

«**AMERICA THE BEAUTIFUL:** "This came to me in a dream, right after 9/11. The image of an America that was beautiful, yet pained, was my intention. The calm feeling portrayed by the model's face, juxtaposed with the discomfort felt from the flag in her lip, imparts the feeling of the mark that was placed on our country after the horrible tragedy of that day."

REALITY RETOUCHING: "I have several retouching styles. One of them I call 'reality retouching'. This is an example, with a little 'plastic surgery' thrown in to achieve absolute perfection. Lanisha is a beautiful young girl, so all I did was take out any minor imperfections and give the skin a smooth look without getting rid of the texture. However, a little extra work was needed because of the angle of the shot. In the original, Lanisha's right eye appears to be smaller, so I copied the eye and transformed it making the eyes appear to be of equal size."



CLONING TECHNIQUES: "This is another example of 'reality retouching'. People I've taught in the past have found it difficult to distinguish where to start with the Clone tool when retouching a face. I came up with a different way of seeing the imperfections, which will help you to think differently about the process of retouching. It enables you to ignore colour momentarily and concentrate on shading. It's similar to the old Hollywood black-and-white style of portrait retouching."

The Glitterguru

Imagine a world without *Photoshop*. Award-winning digital artist and NAPP *Photoshop* guru Suzette Troche-Stapp certainly can, having authored her first images on the Atari ST years before Adobe's premier image-editing turned the design world upside-down.

"My work would be completely different without it," she says. "My images are often the result of a dream or a vision, so using image-manipulation is the best way to recreate what I've already seen in my head." Drawing inspiration from music and film, among other sources, Troche-Stapp has made a name for herself in the US with her colourful and glamorous creations – the Glitterguru. "I usually have some form of glitter on at all times," she says. "My friends and family would call me 'glitter girl'."

A photographer and digital creative, Troche-Stapp is renowned for her images of beautiful women, many of whom have been subtly enhanced using *Photoshop*. But she's quick to dismiss criticisms that her work perpetuates an unrealistic expectation of beauty: "If you show a new-born baby two pictures, one of a beautiful woman and one of an average woman, the baby will most of the time choose to look and coo at the beautiful woman's picture. That's why the industry does it. It works."

For more about Troche-Stapp's secret imaging techniques, from photo-shoot to post production, check out her excellent book, *The Glitterguru on Photoshop: From Concept to Cool* (New Riders Publishing, ISBN 073571133X, £30.99).

www.glitterguru.com



BORG HUSBAND: "I like to call this image The Borg. My super-smart husband is not only willing to put up with my creative craziness, he's also willing to let me image him into a Borg-like creature! He's such a computer whizz that there had to be a motherboard somewhere in that head of his, so I created an image of him merging with the machine he loves."



SNOW CAKE

W A E

W A

SNOW CAKE: This series of stills show the animation sequence for the titles to Marc Evans' latest film, *Snow Cake* (due for release in 2006). "The titles are a gentle, elegant reflection of the tone and subject matter of the film – Sigourney Weaver's character is rarely seen without a cut-out snowflake for the whole 90 minutes," says Goodwin. "The unusual colour choice, which also applies to the end roller, is drawn from elements of the production design, and the fact that there are no cuts to black in the film meant that we didn't want to rest on the conventions of black for the titles either – it's a very light, bright, beautiful film."

{ Ministry of Fear }

mof

MINISTRY OF FEAR LOGO: "Our identity work for Ministry of Fear, a new horror film production company, positions them as The Owners of Fear," explains Goodwin. "A bracket is central to this eerie marque, which, when isolated, is used as a housing device – Ministry of Fear has instant graphic ownership of whatever it surrounds. Of course, it's used to surround fear – specifically phobias."

MINISTRY OF FEAR PHOTOGRAPHY:

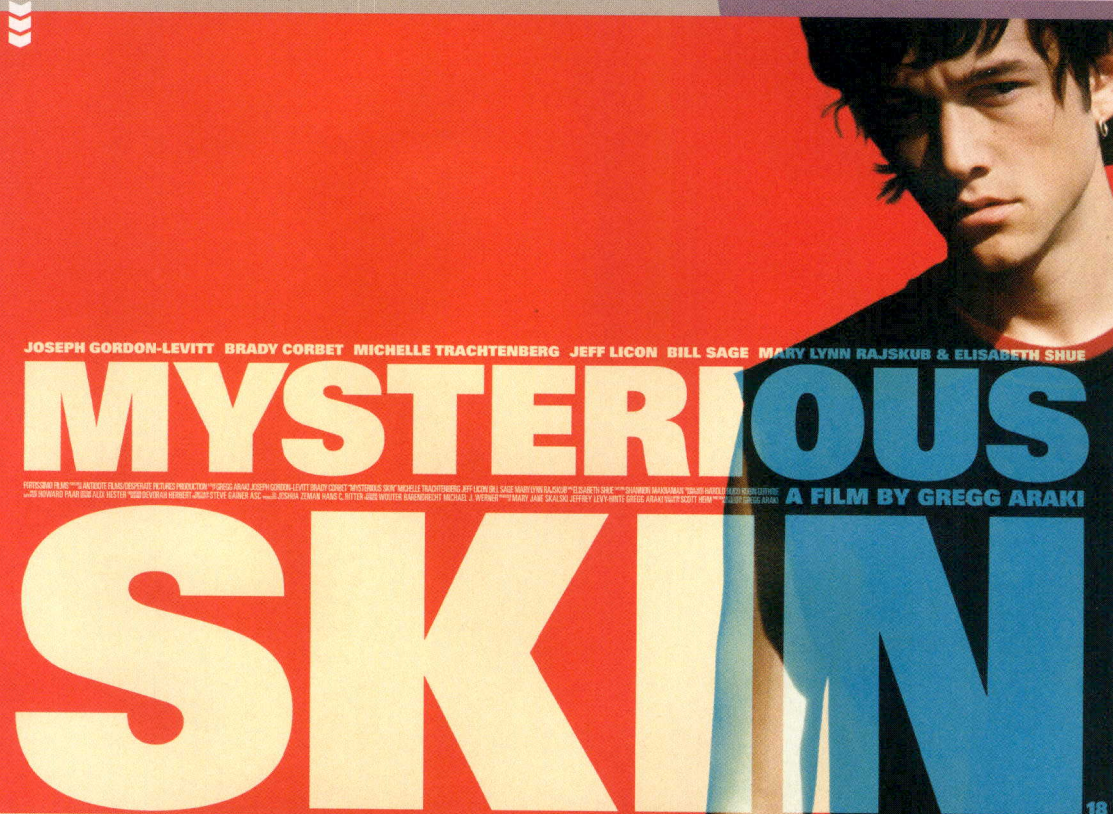
To launch the Ministry Of Fear brand, Franki&Jonny commissioned photographer Eloise Calandre to shoot a series of photos, working in pitch black and using spotlights to highlight the salient details. Individual images to capture the Fear of Kissing, Fear of Spiders, Fear of Death, Fear of Needles, Fear of Dirt and Fear of Water were created in this manner.

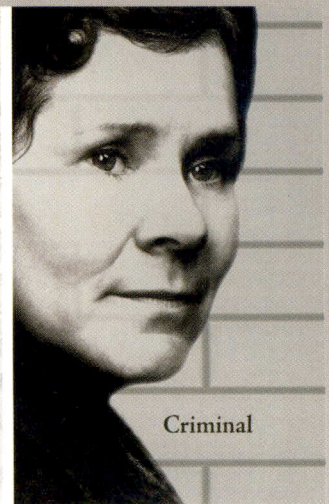


(Franki&Jonny - Fear of Spiders)



MYSTERIOUS SKIN: Another UK poster campaign from Franki&Jonny, this time for the controversial movie *Mysterious Skin*. Says Goodwin: "This poster for Gregg Araki's acclaimed feature was applied to quads, four-sheets (for the Tube) and even the re-release of the novel in the USA. We wanted to create a brooding, sexy image that referenced the darker side of the film's plot."





KURTIS ANDERSON AND KYLE CROCKFORD, PRINCIPALS AND ASSOCIATES WITH WINNER DESIGN, ARE A FORMER CO-FOUNDING MEMBER OF THE NEW YORK TIMES FIRM, A FORMER BOSS OF
 CROCKFORD'S, AND A FORMER BOSS OF PETER VOGEL, FORMER VICE PRESIDENT AND CHIEF OF DESIGN AT WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS
 DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED
 WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND ANDERSON
 BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS
 DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE
 CALLED WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND
 ANDERSON BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED
 WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST
 FIRM TO BE CALLED WINNER DESIGN. CROCKFORD AND ANDERSON BOTH OWNED A FIRM CALLED WINNERS DESIGN, WHICH WAS THE FIRST FIRM TO BE CALLED WINNER DESIGN.

www.therestaurant.com

verano

(Xenophobia - Fear of Death)

TRAUMA

COLIN FIRTH
MENA SUVARI

BELIEVE WHAT YOU SEE WHAT YOU BELIEVE

Nov/Dec 2005 Advanced Photoshop

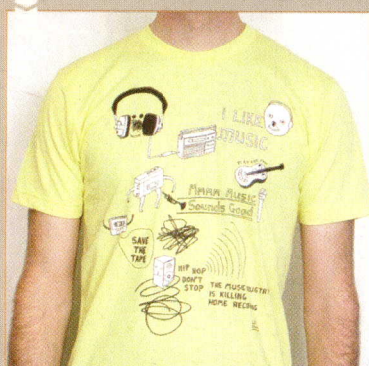
BURGERMAN TEES: Only 100 of these t-shirts, designed by Jon Burgerman, have been printed. "Half this edition is for people who want to look down at their chest and see the characters waving back at them, the other half is for those who want to share the design with the rest of the world," says Burgerman.



I LIKE DRAWING: Distinctive t-shirt art design from the I Like Drawing stable.



BADGES: These 25mm badges come in collections of four and cost just £4. This latest set was designed by London-based illustrator Kate Moross.



GO DISCO: The "Birdman says DISCO" shirt, designed by Chris Knight.

CRANES: These limited edition tees, designed by Concrete Hermit founder Chris Knight, are available for £29.99.



KNIGHT TEE: Another sartorial offering from lead Concrete Hermit Chris Knight.

Essential Hermit Wear

Concrete Hermit, a website dedicated to promoting "post-neo-old-skool" merchandise (read artist-designed goods) continues to go from strength to strength. The brainchild of Chris Knight, it now counts the Neasden Control Project, Andrew Rae, Jon Burgerman and Phil Ashcroft among its many notable contributors.

Tried of artist collectives that never get off the ground, Knight says he founded Concrete Hermit to provide a platform for collaborations with those he admired, and to elevate familiar types of merchandise. "I've always loved t-shirts and graphics," says Knight.

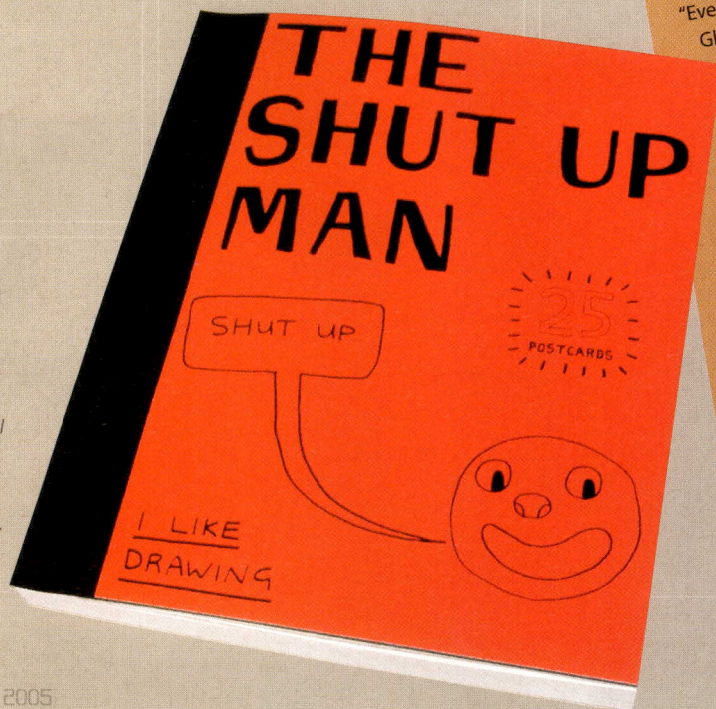
"Even when I was doing the Fine Art course at Glasgow School of Art, I managed to incorporate t-shirts with my work. They're a 'medium' that everyone understands and feels comfortable with. They're clothing, but not fashion, they can carry a message, but not be 'advertising', or they can be 'advertising', but not carry a message. There are still loads of possibilities to play around with."

The latest product from Concrete Hermit is *The Shut Up Man*, a book comprising 22 tear-out-and-send postcards created by I Like Drawing's Ian Stevenson.

"I want to develop the website to encourage artists and designers to collaborate with me and each other on projects which go beyond t-shirt designs to include books, exhibitions and other projects," explains Knight. "The internet gives exposure to such a wide audience that the possibilities are there to be taken advantage of."

www.concretehermit.com

THE SHUT UP MAN: This book of postcards by I Love Drawing is Concrete Hermit's first publishing venture. Featuring 22 illustrations, it costs £6.99.



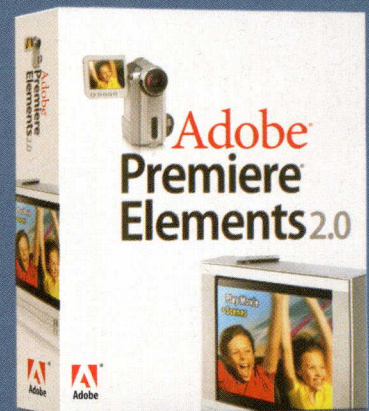
Greg Paprocki

The events of 9/11 inspired many Americans to make significant changes in their personal and professional lives. In Greg Paprocki's case, this involved leaving behind a career as an ad agency art director, and heading out to New York in search of freelance art opportunities. The move paid off, and since 2001 Paprocki has built up an impressive portfolio of work, for such clients as MTV, Yahoo, Getty Images, and Saatchi + Saatchi. Now back in his native Nebraska, he continues to produce digital illustrations for clients worldwide, also using traditional painting methods to illustrate *Curious George* books for Houghton Mifflin.

www.gregpaprocki.com

PROMOTIONAL CARDS: A pair of postcard images featuring a compilation of Paprocki's digital art – primarily created in Illustrator. "These postcards really reflect my broad range of styles and influences," says the artist.

STREET BLUR: Created for Getty Images, this piece was hand-drawn in ink, then imported into Photoshop for colouring and texturing. Old paper samples were scanned in to help give the image a distressed appearance.



Adobe unveils Premiere Elements 2.0

The second full-blown edition of *Premiere Elements* will prove a real boon to home video and multimedia creators. New features include DVD menu construction tools, effects and transition previews, Dolby Digital compatibility and more extensive support of media devices. Adobe has also worked to refine the interface, resulting in a much more flexible, context-sensitive workspace. It's available from Adobe for £45.82, or together with the newly released *Photoshop Elements 4.0* for £99.87.

www.adobe.com

Book of The Month

How To Cheat At Photoshop: The Art of Creating Photorealistic Montages

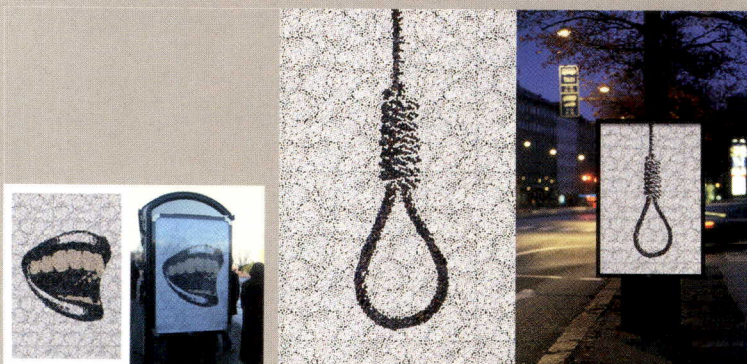
Author: Steve Caplin.

Publisher: Focal Press

ISBN: 0-240-51984-1

Price: £27.99

One man's cheat is another man's pro-level technique, never more so than when manipulating imagery with *Photoshop*. Newly updated for CS2, Steve Caplin's in-depth look at the major techniques available to *Photoshop* users offers a surprisingly light-hearted but always informative read. Weighing in at 384 pages, it has just about every base covered, while an accompanying CD of tutorial videos and project files adds a welcome interactive element. Check out our full review on page 110.

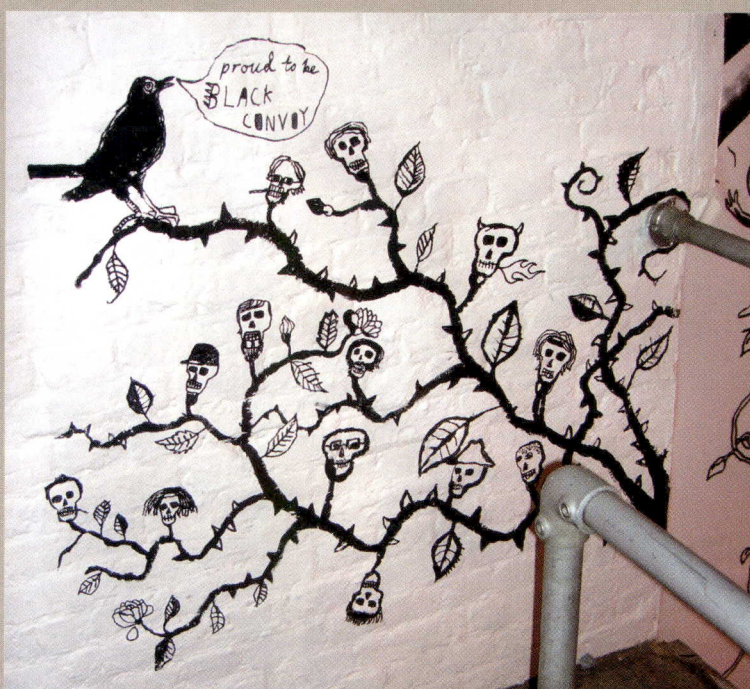


A Smoking Bronze

Take a look at these innovative anti-smoking advertisements created for the Cancer Society of Finland. Picking up a Bronze award at this year's Cannes Lions Awards festival, the poster campaign displayed a novel approach to targeting a young audience with its anti-smoking message.

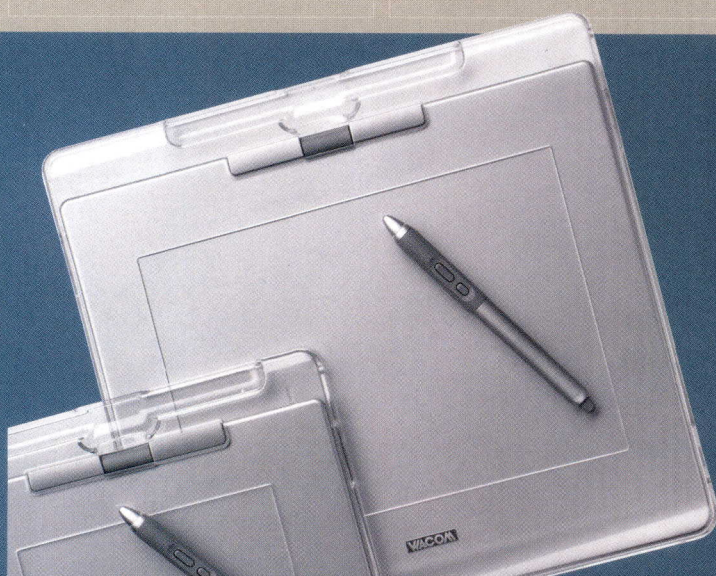
Ad agency Bob Helsinki deliberately opted for a Pop Art style to appeal directly to the more youthful viewer. The poster was built using both the filter end and the recently-extinguished tobacco end of a cigarette. These were then photographed and comped together in *Photoshop* to achieve the final image.

■ www.bobhelsinki.fi



THE LONDON SHOW: "On a simple level, the purpose of our recent London show was to increase brand recognition," says Richard May. "It was a hugely rewarding experience. We had about 400 people turn up – they were actually spilling out onto the streets. We even printed up our own labels and stuck them onto bottles, to create our own Black Convoy branded beer."

COMBINING THEIR TALENTS: "The idea with Black Convoy art is a very British take on typical American road culture," says May. "Although we've each got our own style – my work is a bit slicker, while Neasden Control Centre's is more haphazard."



Hardware of The Month

WACOM TARGETS DIGITAL PHOTOGRAPHERS WITH GRAPHIRE4

Aiming to bring pro-level control and refinement to the consumer market, the Graphire4 is the latest pen-and-tablet system from top graphics tablet manufacturer Wacom. More specifically, the company is touting the Graphire4 as the ideal input device for digital photography work, so you can expect more intuitive and refined control when retouching, correcting exposure and improving colours.

The device, available with either an A5 or A6-sized tablet, includes two programmable buttons, a scroll-wheel and pen compartment, plus the wireless and battery-free pen, with its two separate buttons and a pressure-sensitive "eraser" on its base. The Graphire Classic edition ships without extra software, while the Classic XL, Studio and Studio XL editions include Adobe *Photoshop Elements 3.0* and *nik Color Efex Pro 2.0* for PC and Mac. Prices range from £74.99 to £179.99.

Read more about it in our graphics tablet roundup next issue, on sale Thursday 8 December.

■ www.wacom.com



None More Black

Thirteen-strong team Black Convoy is that rare thing – a collective that actually gets things done. It's also an impressive hotbed of talent, with members known as much for their individual accomplishments as team projects. "The idea with Black Convoy was to get together and do something different, above and beyond sat in our rooms doing illustrations individually," explains Richard May, who co-founded the project with John McFaul. "Safety in numbers is the thing. It enables us to do things as a group that simply wouldn't be possible as individuals."

Black Convoy is a not-for-profit operation, sponsored by the Arts Council. Many of its members teach at academic institutions, so there's a prominent educational angle to its work. Hence its recent presence at a London exhibition, where local art students got to "jam" with a stack of Black Convoy art.

"Our work so far is just the tip of the proverbial iceberg," promises May.

The collective currently comprises Jon Burgerman (www.jonburgerman.com), Andy Potts (www.andy-potts.com), the Neasden Control Centre (www.neasdencontrolcentre.com), Austin Cowdall (www.new-online.co.uk), Lee Ford (www.leeford.net), Mark Taplin (www.taplabs.com), Adrian Johnson (www.adrianjohnson.org.uk), Miles Donovan (www.milesdonovan.co.uk), Andrew Rae (www.peepshow.org.uk), Gary Neill (www.garyneill.com) and Tim Marrs (www.timmarrs.co.uk). Helen Walters (www.mad.co.uk) and Lawrence Zeegen (www.brighton.ac.uk/arts/research/3_0_research_activity/3_2_0_research_staff/3_2_46_zeegen_lawrence.htm) are also on board as consultants.

■ www.blackconvoy.com

ZOMBIE POSTER ART: This collaboration between Black Convoy and creative agency The Apartment (www.theapt.com) was fashioned by John McFaul, the Neasden Control Centre and Richard May. "The project was a little more haphazard than our London show," says May. "It came about after I put up a post on the Pixelsurgeon website saying that we were looking for exhibition spaces. They were renovating and converting two floors of the YMCA in Chelsea, New York. We went over there and worked with images they supplied of interiors they'd worked on before, re-imagining these previous apartment designs. It was all deliberately low-fi, in keeping with the 'under construction' vibe of the place."



MISH-MASH: "For the London exhibition, we created a huge mish-mash of black-and-white illustrations, making collage overlays that incorporated everybody's work," says Richard May. "Take Jon Burgerman's flowing line work and then overlay it with big blocks of screen printing from Andy Potts and you start to look at the designs more as textures than as individual pieces. All the members of Black Convoy created art especially for the show."

DIARY DATES

RESFEST 2005

26 October-1 November
Watershed, Bristol

MACEXP0

27-29 October
National Hall, Olympia, London

FLIP ANIMATION FESTIVAL

27-30 October
Lighthouse Media Centre,
Wolverhampton

BRADFORD ANIMATION FESTIVAL

16 November
Bradford (selected venues)

SINGAPORE DESIGN FESTIVAL

9-23 November
Suntec Singapore International
Convention & Exhibition Centre,
Singapore

BLACK CONVOY EXHIBITION/DESIGN WORKSHOP SERIES

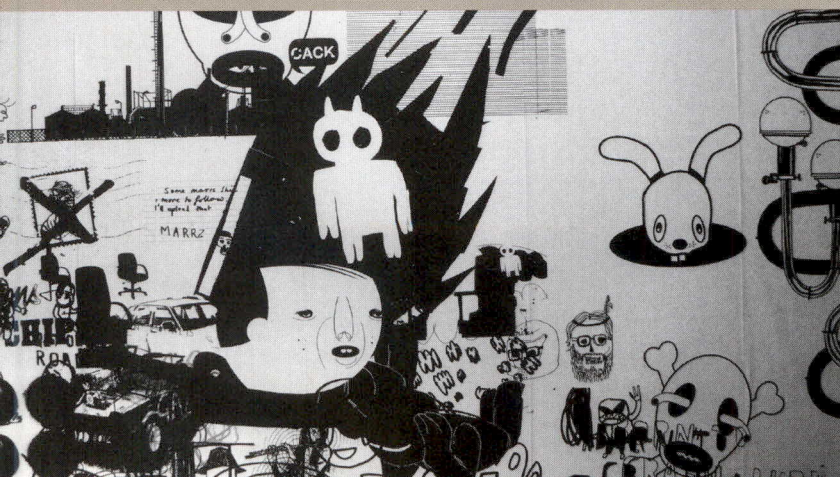
17-20 November
5 New Bugis Street,
3rd Floor, Singapore

IMAGINA FESTIVAL 2006

1-3 February 2006
Grimaldo Forum, Monte Carlo

WDFEST

27-28 February 2006
Naples, Italy



Inter view

MEN OF METAL

In the crazy world of advertising, the men at Brazilian-based studio Platinum have turned their bizarre vision of the world into a stunning success story

Three is the magic number – for Platinum, at least. Most of its work, which deals with hyper-real imagery for the international advertising industry, is overseen by just three men: Leonardo Vilela, Flávio Albino and Luciano Honorato. The boys also rely on three key apps to help bring their visions to life: *LightWave 3D*, *Cinema 4D* and, most importantly, *Photoshop*.

"Photoshop is vital to our work," explains Albino proudly. His colleague Honorato agrees: "It's the tool that we use from the beginning to the end of each image. It has literally changed the way we create. Now we don't produce photographs; we do images. With *Photoshop*, we can do things that were impossible before."

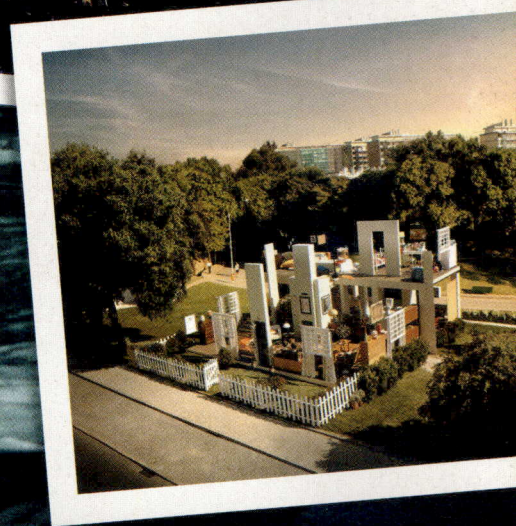
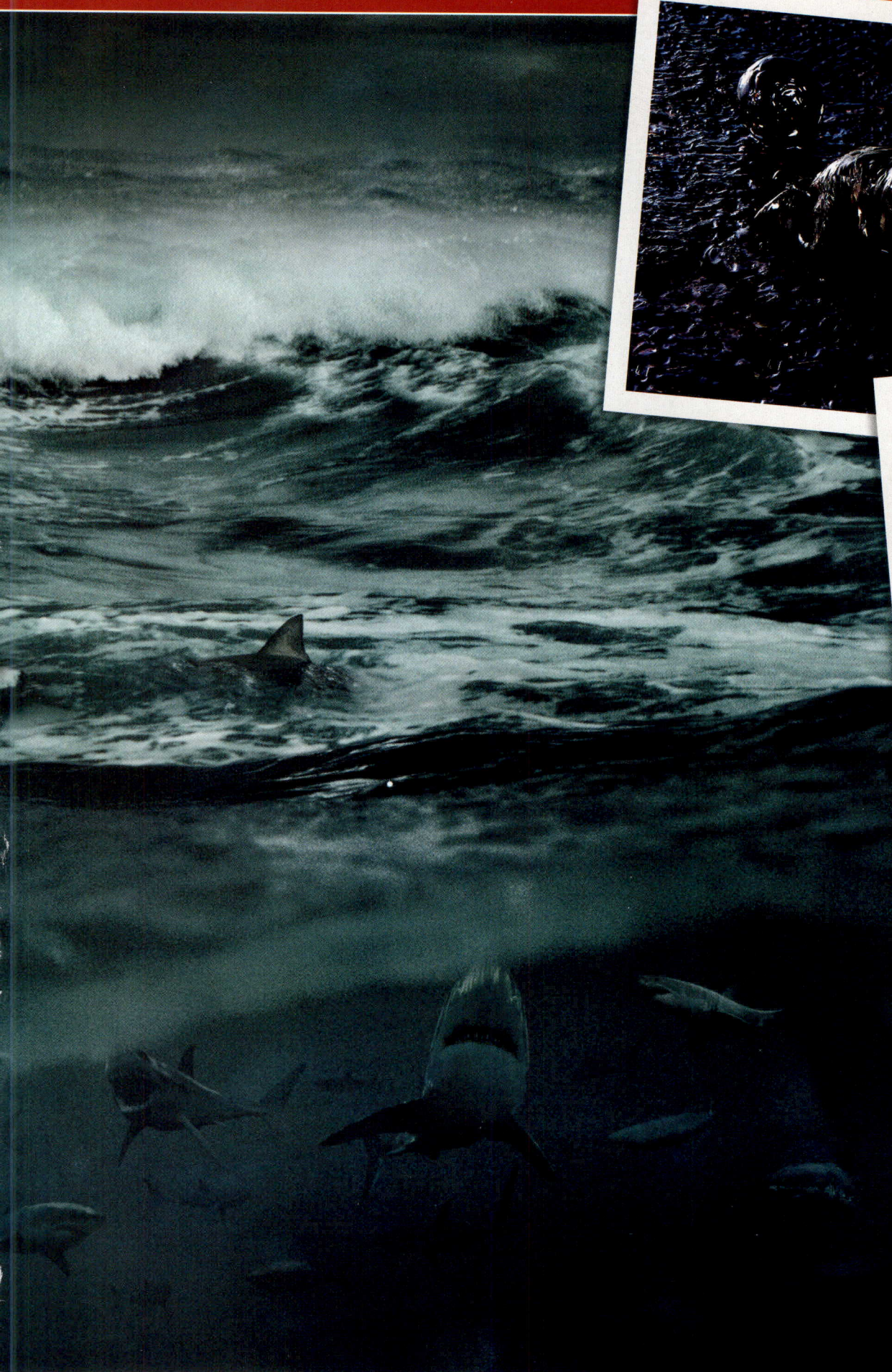
He has a point – giant rubber rings floating down the Tagus, wrestlers battling it out over shark-infested waters, unexpectedly ageing Barbies... these aren't necessarily the norm as far as photography (or even advertising) goes.

The company has also won plenty of awards. Its image of a kangaroo in the outback with a smug mini-hippo poking out of its pouch (part of an advertising campaign for Nissan) was even **>>>**



WRESTLERS ON THE WATER: This image was one in a series where the wrestlers were locked in mortal combat, unaware of the elements around them. Platinum brought the different images together in Photoshop, with suitably menacing results.

All images © Platinum



GREENPEACE BABY IN OIL: *This shocking image was created in Photoshop with the help of a doll and plenty of melted chocolate. The chocolate was transformed into oil during post-production.*

HOUSE-BUILDING: *Mixing the real with the unreal really works here. The "toy town" elements blend in well with the real-world backdrop, complete with trees and lamp-post.*



ON THE SKULL, SON: *Platinum relied heavily on Photoshop when finishing off this image. Once the boys had established the poses and overall composition, Photoshop was used to create the vivid X-ray look.*

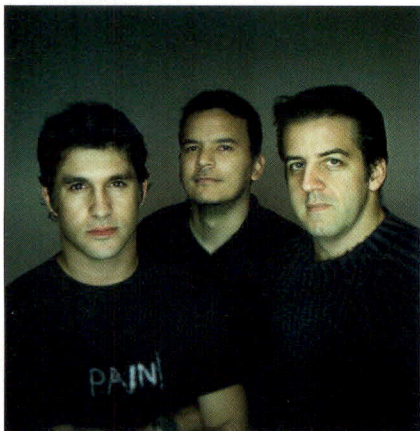
“OUR GOAL IS TO
MAKE BELIEVABLE,
HANDSOME IMAGES...
STYLE COMES
NATURALLY”



AGEING BARBIE: This "older" Barbie was created for a virtual game. Platinum shot the doll first and added the background afterwards in Photoshop. They used the Liquify tool to age the face, applying light and shadow to suggest wrinkles. The hair was also desaturated and contrast settings altered to emphasise the subject's "age".

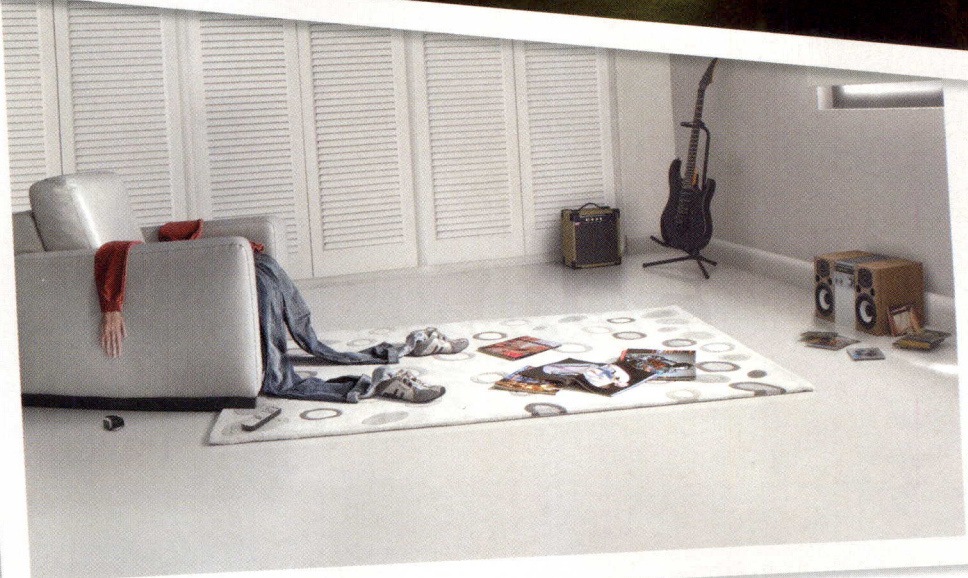


HOLE IN THE ROOF: Originally devised for a fast internet connection campaign, the final image was drawn from a number of sources. The main aim was to make everything look as if it had been taken in one shot, especially the hole in the roof (which was, in fact, faked).



PLATINUM: A HISTORY

Platinum started out with just one man at the helm – Leonardo Vilela (right) – who, after three years working as a photographic assistant in a Rio publicity and fashion studio (and studying the medium in Paris), decided he wanted to set up his own studio in Brazil. It wasn't until 1997, while striving to incorporate digital manipulation with his work, that Vilela realised he needed more help. Enter (left) Flavio Albino, a talented graphic designer and digital artist, who came on board as a Platinum partner and immediately took control of the studio's post-production and digital manipulation facilities. Illustrator Luciano Honorato joined in 2001. He brought his 3D expertise to bear on Platinum's increasingly diverse 3D output.



recognised by EPICA – The European Premiere Creative Awards – among others.

Freedom of expression

The studio is based in Rio de Janeiro, itself a city of extremes. And it's clear that the location is a tremendous source of inspiration. High humour, hyper-reality and a need to shock all find their roots in the city, as does the ability to create anything from nothing. Not that they get their own way all of the time... Working for the advertising sector means producing an image that satisfies the client's needs fully, after all, and sometimes the client has a very clear idea what he or she wants. While this may limit Platinum's

DEFLATED VIEWER: With this simple scene, Platinum shows off some impressive image-manipulating skills..

freedom of expression, it certainly hasn't stopped them playing within the guidelines.

On other occasions, though, the boys have been given free rein – and the results have exceeded everyone's expectations. A commission by Greenpeace, for example, resulted in a startling image of baby crawling through, and covered in, oil. The result so cleverly tapped into the charity's ethical stance that it needed no further explanation. "With the baby in oil, we created everything," explains Albino. "The baby was a doll and the oil effect was created using chocolate. We put the ball in to give the sensation that the baby was caught by surprise, that he was playing. In post-production, we transformed the



“HYPER-
REALISM IS
QUITE AN
OBSESSION
FOR US.
NOTHING CAN
APPEAR TO
BE FAKE”

chocolate into oil and expanded it.” Striking results from such simple techniques aren’t common, however. Sometimes finding all the elements to start with can be half the battle. Most images are shot in medium format with a digital back, providing a massive file for the photographic team to work on. When creating images with many layers, the final file size can be enormous.

One shot for a fast internet campaign comprised many such layers. “To create the image was quite difficult,” remembers Albino. “First, we had to find the ideal subway station. Then we shot the station at midnight, with the ceiling and chairs created in 3D.” But the work didn’t finish there. The train, floor and walls all had to be taken from different photos. Then all the people shot in the studio. The point of impact, the hole itself, had to be completely mocked up, too. Once all the elements were in place, Platinum relied on *Photoshop* to work its magic. “The biggest challenge,” Albino admits, “was to make everything look like we did it in a single shot.”

All in the planning

When a commission comes in, the team plans out its approach meticulously. “The first thing we do is to sit down and discuss how we’ll do the image: what will be photographic, what will be 3D and what will be added in post-production,” says Albino. “Most of the time, we shoot everything separately. When the image is technically finished, we start the second part: considering what we can add to the image to make it better. It’s something that the art director will be expecting. Then we start the third step: the aesthetic, amending contrast, saturation (or desaturation),



HIPPO IN A POUCH: *This image for Nissan won several international awards, including an Epica. The image conveyed the idea that a relatively small, fast car could have more space inside than you’d think.*

filters and colour balances. All the effects possible to improve the image.”

The brief itself can come in a range of forms – everything from a precise drawing to a verbal description – but cementing the core ideas at this stage is vital if the project is to run smoothly. “Research and reference is important,” explains Albino. “Everything is studied before we start.”

Once tasks are allocated, each division starts work in earnest. Even so, there’s one abiding factor that unifies all Platinum projects. “The image has to call attention – first for its beauty, but, of course, humour is important, too,” says Vilela.

But what perhaps makes the team such perfectionists is the struggle to create something that looks more than it should be, while still being something of this world. “Hyper-realism is quite an obsession for us,” he continues. “None of our images can appear to be fake.”

Giant crustacean

Take, as an example, their image of a giant shrimp in the middle of a living room. The shrimp was shot in the studio, then introduced to its new home via *Photoshop*. It had a companion image, a giant octopus, created in 3D. Honorato turned his expert hand to the project. “We got a real octopus and took photos from all angles to use as a map for textures,” he says. Then, with the location in the

can, the team was able to create different poses for the octopus to best suit its setting. The results are exquisite. Each animal looks like it’s actually in the environment created for it. You don’t for a minute wonder how a giant shrimp could make its way through your front door. You instead marvel at the ingenuity behind the imagery.

Other Platinum images elicit a similar response – be it a giant life-preserver floating down the river Targus or two skeletons playing football. Both were created using 3D software and *Photoshop* to give the image a greater sense of reality.

Today, the numbers at the studio have swelled to seven, but the work ethic is still the same. When a project comes in, it’s discussed and then divided into smaller, manageable chunks, according to each person’s expertise. *Photoshop* is still the hub around which the entire image revolves.

“It’s essential for us to combine all the images from different backgrounds and integrate them to make any image look real,” Albino explains, eager to sing *Photoshop*’s praises. “Sometimes we also use it to equalise light, colour and contrast.”

So what defines the Platinum style?

The three are unanimous in their response: “Our goal is to create believable, handsome images; keeping that in mind, style comes naturally.” You can see for yourself at www.platinumfmd.com.br. ■



CHEROKEE IN PERIL

Photoshop gave the Platinum crew the freedom to experiment when it came to a campaign for the Mercedes-Benz Grand Cherokee. The brief? To create a series of images that placed the 4x4 in extreme circumstances, circumstances that the strapping vehicle would have no problems dealing with. Think tornadoes, lightning and volcanoes.

"It was a challenging project, which involved harnessing the best of our techniques," admits Flavio Albino, the in-house digital expert and one third of the Platinum core team. "But in the end we were proud of the results, believing that the images were well-concepted, accomplished and ultimately looked great."

Each image called on the different departments of Platinum to work together. *Photoshop* and 3D software were interwoven with original photography and pictures sourced from an image bank.

Studio founder Leonardo Vilela explains how each shot was created: "In the volcano image, the background city was a mix of three different cities obtained from an image bank. The fire was sourced from bushfire images, the big volcano itself created using 3D software and the car shot in the studio. In the tornado image, we used basically the same techniques, but we also had to create a 'tornado machine' that would produce a 180cm tornado."





Photoshop's unrivalled flexibility remains one of its key assets among professional designers and artists. Its tools lend themselves as much to recreating the feel and texture of an old-fashioned photo as a glossy, high-end piece commissioned by a blue-chip client.

Creating such distressed work is actually more straightforward than it looks; the secret is having the right images to hand before you begin. You can take these yourself, or rifle through an image library (such as iStockphoto) for stunning shots at a fraction of the cost of

a larger organisation. Quality can vary, but with samples from only \$1 a pop, you can afford to be picky.

Experimentation is paramount. This masterclass will see you developing your montaging skills to create a brooding, gothic image of an angel in the grounds of a church. It looks like the kind of image Julia Margaret Cameron (1815-1879), the great photographic pioneer of the 19th century, would've created if she'd had access to Adobe's app. By combining five unrelated elements into a sixth, completely new piece of artwork, you'll be taking 21st century sampling back to the dawn of photography.



Adding heavenly effects



ON THE DISC

You'll find a full .psd file, plus associated resource files, for this tutorial on Disc A. To recreate this image exactly, download the following (for under a tenner) from www.istockphoto.com: iStock_000000138903Medium.jpg, iStock_000000319169Large.jpg, iStock_000000503627Large.jpg, iStock_000000675095Medium.jpg and iStock_000000775123XLarge.jpg.

OUR EXPERT

Jason is co-founder and Editor-in-Chief of online art and culture magazine Pixelsurgeon (www.pixelsurgeon.com). He's also an Art Director at Start Creative in London, has used Photoshop since version one and even dreams in Layer Blend mode. He hates small talk and likes to make people uncomfortable by doing nothing.

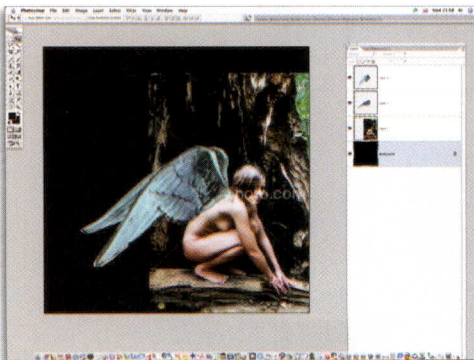
Develop your montaging skills by working on this wistful, melancholic scene, using the power of Adobe's image-manipulating app to mimic suitably pre-digital photographic techniques

BY JASON ARBER

Bringing the angel to life...

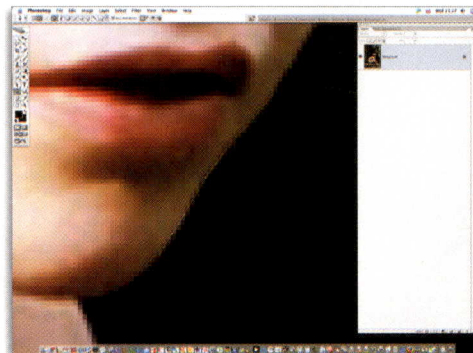
1 The thumbnail mock-up

When sourcing images from a photo library to montage together, it's a good idea to use the thumbnails from the site to create a quick mock-up, just to make sure that the components are going to work together as expected, especially if you're going to be paying for the images. After a long trawl through iStockphoto, I had a sneaking feeling that both iStock_000000138903 and iStock_000000503627 would work well for this particular piece. A rough montage, which took only a few minutes to create, proved me right.



2 Prepare the photographs

Open up the higher res version of iStock_000000138903 and, using the Pen tool (ensuring that it's set to Paths, not Shape layers or Fill pixels), trace around the edge of the figure and the wooden log she's sat on. Afterwards, click the Load path as a selection button at the bottom of the Paths palette and create a new layer from it (Layer>New>Layer via copy).



3 Adjust Levels

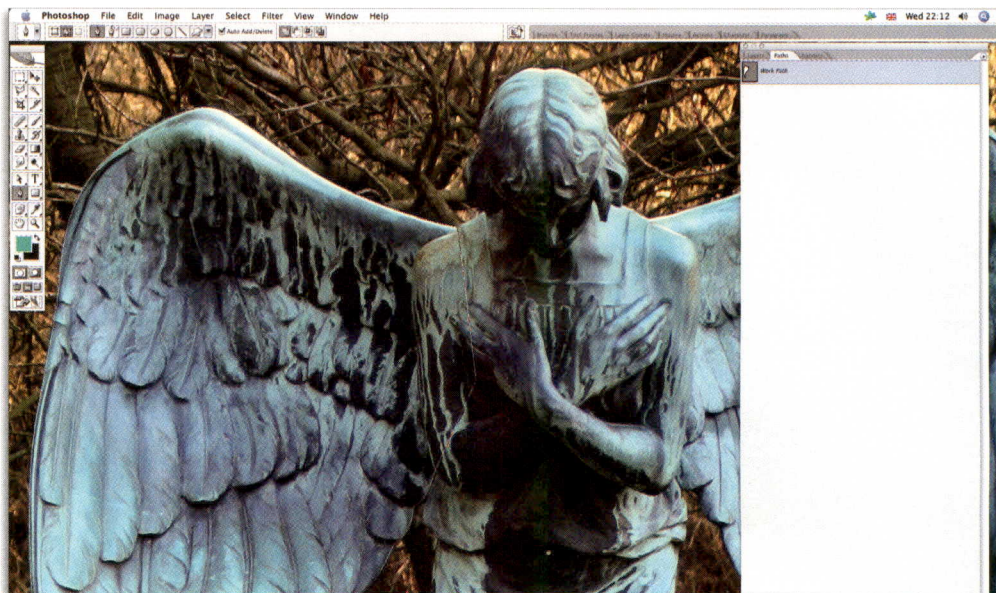
With particularly dark areas, it's sometimes quite difficult to tell where shadows on the body end and the background begins. To get a better idea, create a temporary Levels Adjustment layer by clicking the Create new Fill or Adjustment Layer button at the bottom of the Layers palette and selecting Levels. When the Levels dialog appears, drag the grey triangular slider towards the left to lighten the image. This enables you to see more clearly what you're doing, so you can tidy up your mask with the Pen tool, softening edges with a Layer Mask (accessed via the "Add Layer Mask" button on the Layers palette) and a small soft brush.



MASTERCLASS

4 Trace the wings

Next, open up the higher res version of iStock_000000503627 and use the Pen tool to trace around both wings. It doesn't matter at this stage that there's no obvious way to attach the wings to the body of the girl (we'll be tackling that issue later). Ensure that you include a good chunk of the statue with the wing, as shown.

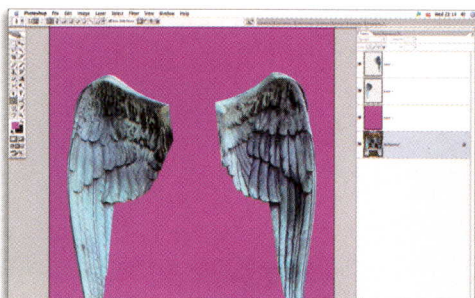


iStockphoto imagery

iStockphoto (www.istockphoto.com) is a community-based photo library that evolved out of a growing need to provide designers with a cheap source of quality photography. Set up in 2000, the library now holds nearly half-a-million files, and, with images priced from \$1, is a great way to source high-res files for photographic experiments. However, unlike larger, pricier royalty-free libraries, such as Photodisc (www.photodisc.com), the quality of the images can vary. On the plus side, the site boasts some innovative features – you can find resources by colour, for instance – and the interface is fast and simple to use.

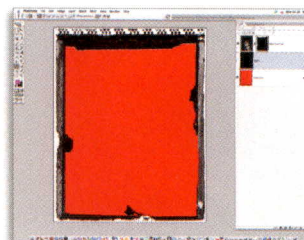
5 Isolate the wing selections

Using the Layer-via-copy method of creating new layers from the selected wings (outlined in step 2), you should end up with two new layers, each containing a wing, which makes for easy selection later. To ensure that there are no stray pixels and that you've masked off exactly what you need, hide the distracting background with a new layer filled with a contrasting colour.



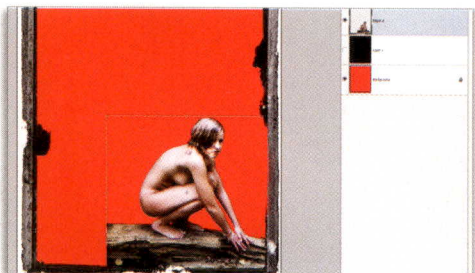
6 Paint out unwanted detail

Although image iStock_000000319169 is a fine photograph in its own right, we're only interested in it for its grungy film border, which looks like the edges of a large-format Polaroid transfer. Because of the fine detail, there's no option but to roll up your sleeve and paint out the unwanted central image with a Layer Mask and a variety of soft brushes. Zoom in close and concentrate on getting the edges right before filling in the middle. Finally, rotate from a landscape to a portrait aspect.



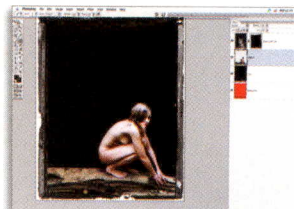
7 Combine first two images

Select the girl on the log from image iStock_000000138903 and paste her into a new layer below the masked border on image iStock_000000319169. The different sizes of the image mean that the girl is a little too small, so resize until she fills a little more of the bottom-right corner. Resizing images up can lead to a slight blurring of the pixels as new information is interpolated by Photoshop, but the effect should be minimal with a small change in size.



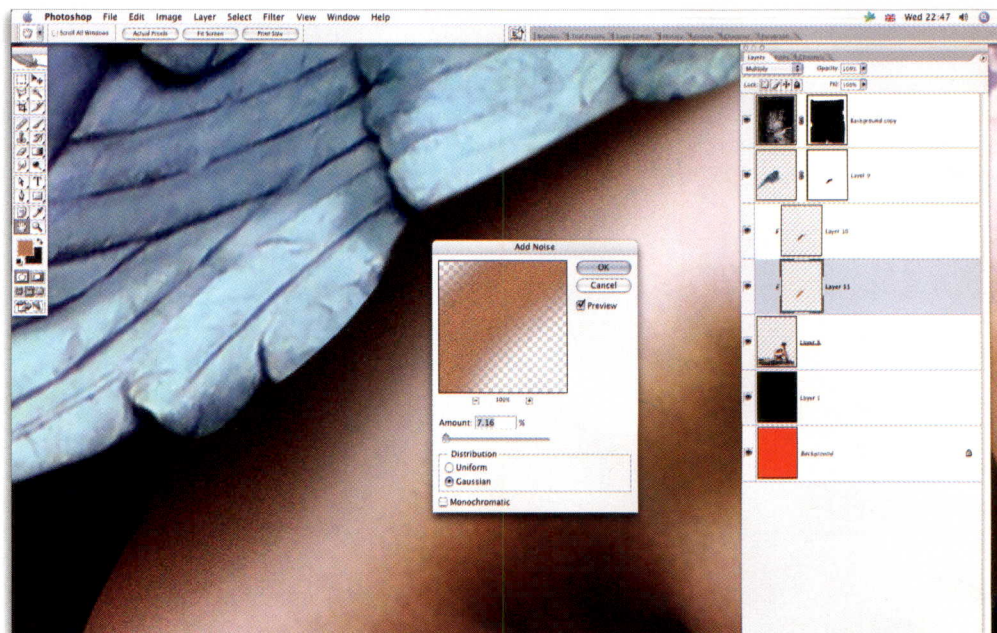
8 Extend the log

Even when increased slightly in size, it's clear that there's not enough log to stretch across the image, so it's time to create some more wood. Use the Pen tool to create some selections you can copy, then flip (Edit>Transform>Flip Horizontal) to mask where they came from. Now move them into place. Create a new layer and use the Clone tool (with "Sample All Layers" checked in the Options bar) to fill in the gaps and blur the edges, always referring back to the existing log. This process is difficult to get right if you've not had a lot of practice, so persevere until it looks spot-on.



14 Shadows in detail

The shadow at this stage looks smooth and artificial, and is only getting us part of the way there. Convert the "shadow" layer's Transparency mode to Multiply from the dropdown menu at the top of the Layers palette, so that it begins to pick up some of the texture from the skin below. All film cameras and digital cameras have grain or "noise", so introduce a bit more of your own with the Add Noise filter (Filter>Noise>Add Noise...). Experiment to find a value that's a reasonably close match to the image of the girl. If the resulting noise looks a little too sharp, add a little Gaussian Blur (Filter>Blur>Gaussian Blur).



Desaturation

Desaturating images is one way to create the impression of a toned black and white photograph. You could also try colouring images using the Hue/Saturation dialog and selecting the Colorize checkbox. By choosing a hue and desaturating the result slightly, you can create the impression of a number of photographic processes, such as sepia and copper toning. Converting images to greyscale, then creating duotones and tritones (Image>Mode>Duotone...) can also mimic the effects of selenium toning.

15 Second wing in place

Paste the second wing behind the image of the girl on the log. It's already the right way around so requires no flipping. Rotate into position, but place at a slightly different angle to the first wing and create a new Levels Adjustment layer above it (ensuring that "Use Previous Layer to Create Clipping Mask") has been selected to darken the wing slightly. Simply move the grey triangle to the right slightly and click OK.



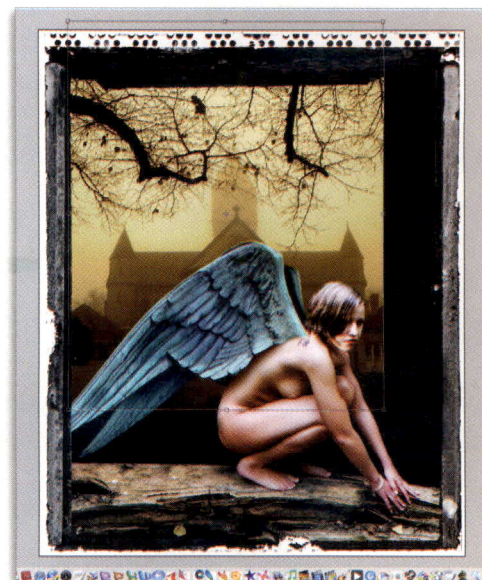
16 Sampling some blue

Create a Clipping Layer above the Adjustment Layer, sample a dark blue from the wing using the Eyedropper tool, then, using a large soft brush, paint in some shadows. Turn the layer's Opacity mode to Multiply and add a small amount of noise, if required.



17 Insert melancholic backdrop

Open the high-res version of iStock_000000675095, a photo of a church taken on a bleak, misty day, and paste it into the background of the composition. As with the image of the girl, it may need resizing to fill the background (Image>Transform>Scale).





9 Choose your best wing

The left wing is the best of the two available, so select it from image iStock_000000503627 and paste it into the composition on a new layer above the one with the girl on the log. It's the wrong way around, so flip it horizontally using Edit>Transform>Flip Horizontal.



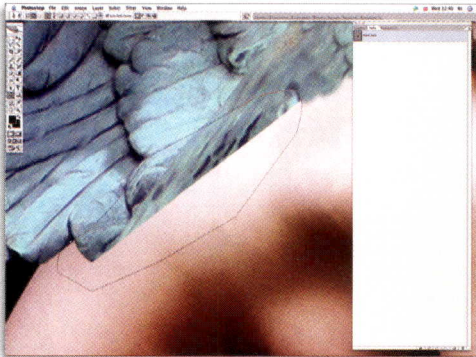
10 Wings in position

Time to get the wing into position. Swivel it (Edit>Transform>Rotate) and, with the Rotation still selected (so you can adjust the angle if required), move the appendage roughly into place, zooming in to fine-tune the placement. Once you're happy with it, hit Return/Enter to lock down your choice.



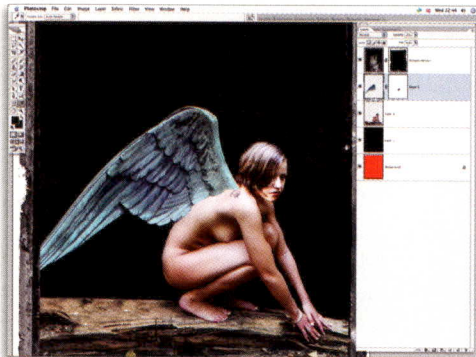
11 Body/wing tweaks

Now to make some adjustments where the wing meets the body... Use the Clone tool to remove all traces of the statue's arm, then the Pen tool to remove the straight edge, following the possible path that feathers might take. Convert into a selection and delete the unwanted part of the wing, as shown.



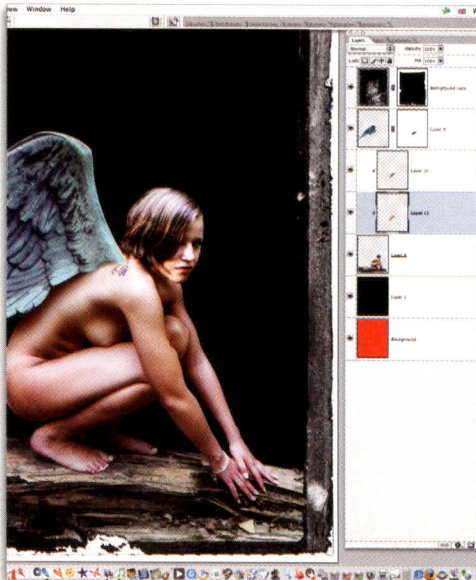
12 Rough wing refinements

Create a Layer Mask and use a small brush to paint out and fine-tune the wing. Don't be afraid to make some minor edits with the Clone tool to smooth out detail. The aim is to build a plausible wing shape, but there's no need to get caught up in the minutiae: a rough approximation will do.



13 Adding shadows

At the moment, the wing looks tacked on and doesn't feel a part of the girl. By using a realistic shadow, we can remedy this. First off, create new layer between the girl and the wing and turn it into a Clipping Layer (Layer>Create Clipping Layer), which uses the bottom image of the girl as a mask. Never use black for shadows; instead, sample a mid-toned colour from the girl's shadows using the Eyedropper tool and, with a large soft brush (as the light is diffuse), paint a shadow below the wing. Because of the Clipping Layer, the paint won't stray onto the background.

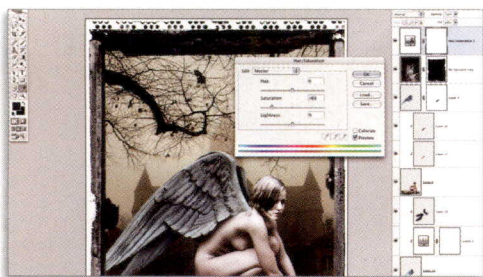


Home-grown textures

If you have a scanner, you have instant access to an almost infinite number of textures you can use in your photographic experiments. Tracking down old books and bits of wood, paper and cardboard can provide interesting surfaces, or you can create your own by painting, sponging, scratching and gouging anything that will fit safely on the glass of your scanner. I know an illustrator who never cleaned his scanner because the resulting muck created a unique appearance when he simply lifted the lid and scanned with nothing else on the glass!



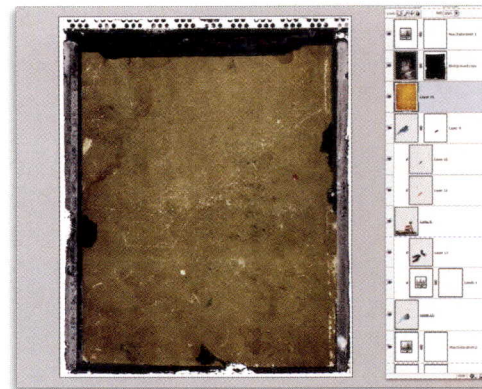
- ✦ **18 Adjusting Saturation levels** In order to matte all the different colour temperatures and tones together – and give the piece an old-fashioned appearance – you need to desaturate the image. Create a new Adjustment Layer as the top layer (ensure that it's not clipped, so that it applies to the whole image, not just the element below it) and drag the Saturation slider into minus figures. Dragging it all the way to the left will result in a completely greyscale image, but we want to keep subtle amounts of colour in the image, so try values between -60 and -70.



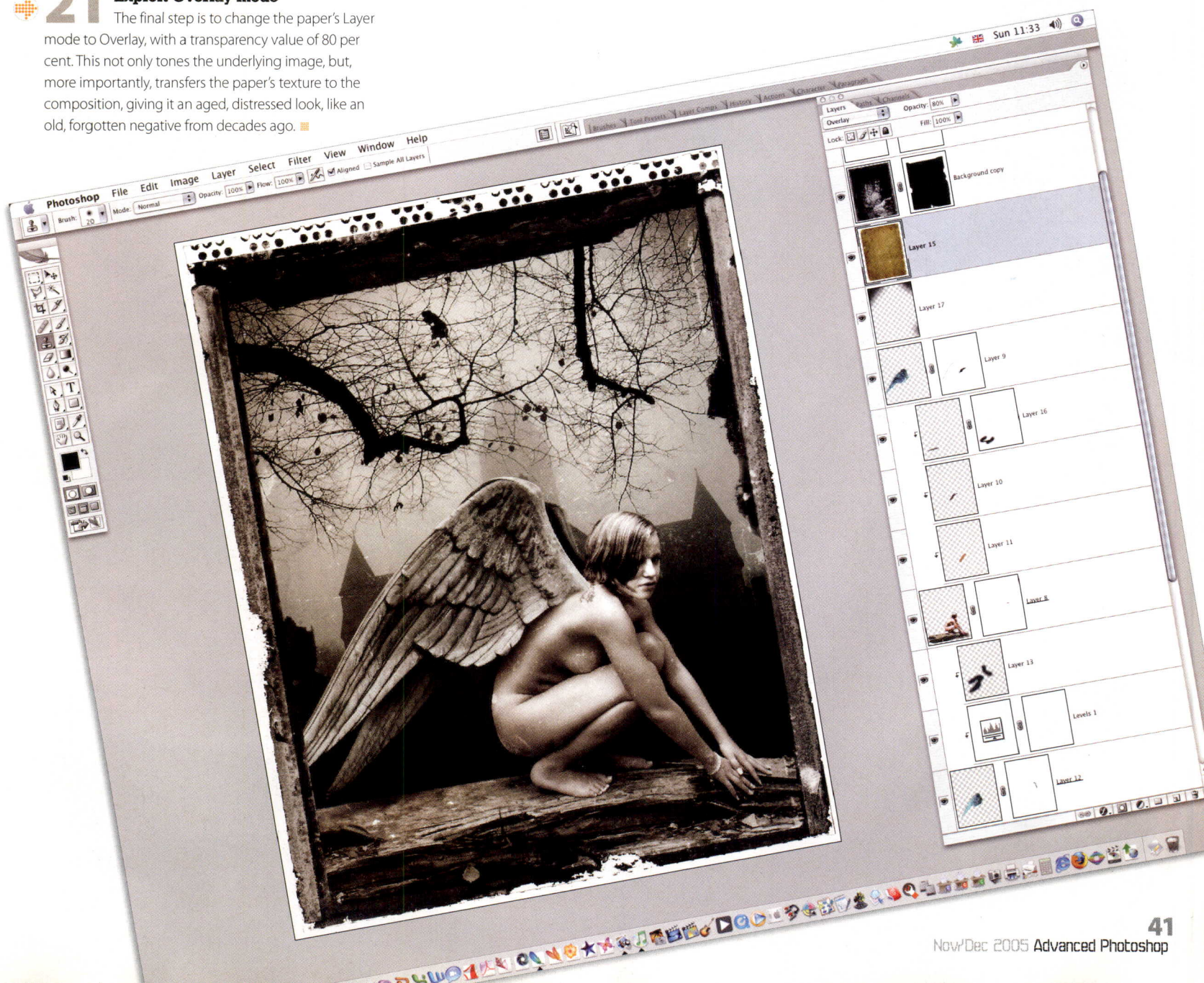
- ✦ **19 Tone down the church** The foreground of the church is slightly distracting and requires darkening with a Gradient. Ensure the whole image is sat on a layer filled with black, then create a Layer Mask for the church image. With the Foreground Colour set to Black and the Background Colour set to White, use the Gradient tool to Shift-drag down and create a graduated blend. The church will show through areas of the Layer Mask that are white.



- ✦ **20 Grungy textures** Open image iStock_00000775123, a photograph of some old paper, featuring plenty of grungy texture. Copy and paste this into a layer just below the photographic border. You'll notice that the paper image will already be slightly desaturated from the top Adjustment Layer.



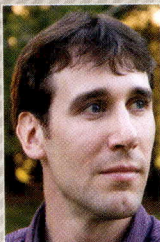
- ✦ **21 Exploit Overlay mode** The final step is to change the paper's Layer mode to Overlay, with a transparency value of 80 per cent. This not only tones the underlying image, but, more importantly, transfers the paper's texture to the composition, giving it an aged, distressed look, like an old, forgotten negative from decades ago.



Feature



Illustration by Alex Williamson (www.debutart.com)



OUR EXPERT

An official *Photoshop* beta-tester and keen digital photographer, Trevor Morris has over 12 years' graphic design experience under his belt. He works as a Senior Graphic Designer for a Canadian web design company and also maintains the *Photoshop*-centric website GFX™ (user.fundy.net/morris/).

Migrating to Photoshop CS2

Upgrading may seem overwhelming but you can transfer preferences, presets and plug-ins with ease. Discover how as we show you the way to a faster, cleaner setup

BY TREVOR MORRIS

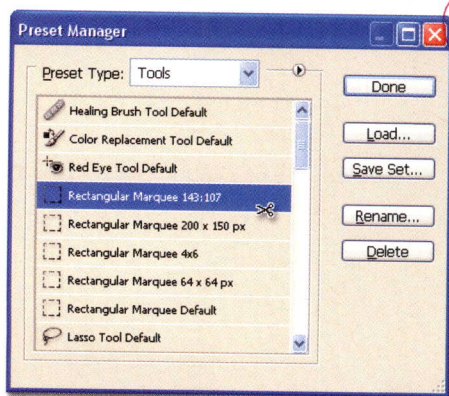
So you finally bought that *Photoshop CS2* upgrade, installed it and checked out all the new features. Now that it's time to get down to business, though, you realise you haven't got any of your old plug-ins, Actions, keyboard shortcuts, etc. Fortunately, there's a fast and simple way to transfer your bits and pieces that doesn't involve having to load, reinstall and/or reconfigure them one by one.

What makes the following procedure possible is that you can have as many different versions of *Photoshop* installed as you like (albeit only one install per version per machine). This not only makes the upgrade procedure easier, but also enables you to drop back a version when you need to get something done quickly in familiar territory – at least until you familiarise yourself with the new iteration. It's also

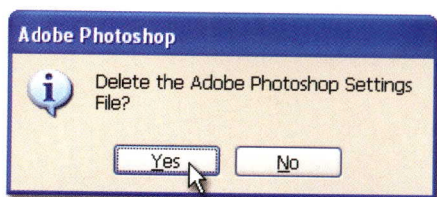


12647

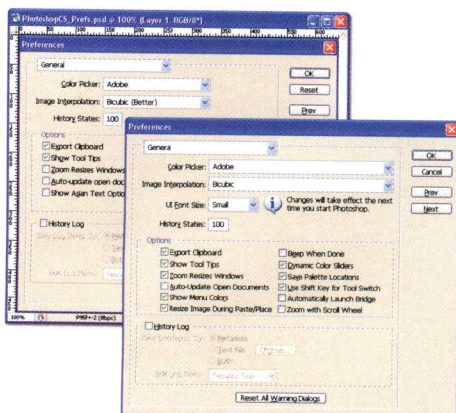
Feature



PRESET MANAGEMENT: In the Preset Manager, *Opt/Alt-click* on presets to delete them; *Cmd/Ctrl-click* to select non-contiguous presets; and *Shift-click* to select contiguous presets. Press the *Save Set* button to save the selected presets.



RESET ALL: Hold down *Cmd/Ctrl+Opt/Alt+Shift* while booting Photoshop to default all settings.



SIDE BY SIDE: Use screen captures of the Preferences dialog from your previous version of Photoshop to quickly re-establish your settings in Photoshop CS2.

convenient when you're working for a client that requires files from a particular version, and when you're having to test Actions and Scripts for compatibility with older versions.

1 Getting started

Assuming a default installation, most *Photoshop* settings are saved in one of the following two locations on your system:

SETTINGS FOLDER

MAC: <hard drive>\Users\<user name>\Library\Application Data\Adobe\

APPLICATION FOLDER

MAC: <hard drive>\Applications\Adobe Photoshop CS2\
PC: C:\Program Files\Adobe\Adobe Photoshop CS2\

For the sake of brevity, from this point on, we'll refer to the above paths as simply Settings and Application, respectively.

2 Save your presets, etc.

Each time you quit *Photoshop*, all the settings, including presets stored in each palette, are saved automatically. However, if you don't physically save your presets using the *Save* command in the corresponding palette menu, you'll lose them if your Preferences ever "go south". If you have been diligent about saving all your presets (see "Presets", right), you can safely continue.

We'll begin by ensuring that all custom Action sets within the Actions palette have been saved. Note that you can only save Action sets, not individual Actions. In your older version of *Photoshop* (presumably version 7 or CS), open the Actions palette. One at a time, select each one of your custom Action sets and then choose *Save Actions* from the Actions palette menu. It's recommended that you save them in the default Presets\Photoshop Actions\ subfolder (unless you have reason to save them elsewhere – see "Alternative approach" on page 46).

One technique I use is to save/rename all of my Scripts, Actions, presets and custom plug-ins with a prefixed underscore (e.g., *_my-script.jsx*). For folders containing a lot of custom files, such as the Actions folder, I'll even create subfolder(s) (e.g., *_My-Actions*, *_Downloads*, etc.) that contain all of my files. This enables me to quickly identify all the files I've installed and/or created, and makes the upgrade procedure much quicker (as you'll see later).

Next, open the Brushes palette, or select the Brush tool and open the Brush Preset Picker from the Options bar. Before you save all the brushes, *Opt/Alt-click* on any brushes you wish to delete – the cursor will turn into a pair of scissors. Save the remaining brushes by choosing *Save Brushes* from the Brushes palette menu (or Brush Preset Picker menu).

An alternative to pruning your Preferences prior to saving is to use the Preset Manager to select only those presets you wish to save. From the menus, select *Edit>Preset Manager*, and then choose Brushes from the Preset Type dropdown. Select the individual

USE PRESET
MANAGER TO
KEEP SETTINGS
THAT YOU WANT
TO SAVE

PRESETS

There are a number of different kinds of presets in *Photoshop* (and *ImageReady*). They include: Brushes, Color Books, Color Swatches, Contours, Custom Shapes, Duotones, Gradients, Keyboard Shortcuts, Layouts, Menu Customization, Optimized Colors, Optimized Output Settings, Optimized Settings, Patterns, Photoshop Actions, Scripts, Styles, Textures, Tools, Web Photo Gallery and Workspaces.

WHERE THINGS ARE

A "cheatsheet" of frequently referenced *Photoshop* file locations (and some for *Bridge* and *Camera Raw*) is available from the Adobe Evangelist website. This useful two-page reference, entitled "Where things are", is also tailored for both PC and Mac users (www.adobeevangelists.com/pdfs/pscs2/wherethingsare.pdf).

ONE SAVE TO SAVE 'EM ALL

If you have a lot of Actions, a quick way to save (and later load) them all is to move/copy them into a new set. Create a new Action set and select all the ones to be saved – use *Cmd/Ctrl* to select non-contiguous actions, or the *Shift* key to perform range selections. Drag-and-drop the selected Actions to move them (or the *Opt/Alt* key to copy them) into the new set. Finally, select the set and choose *Save Actions* from the Actions palette menu.

2

upgrading to CS2



brushes you'd like to save – add the Cmd/Ctrl key for non-contiguous selections and Shift to perform range selections. Once you're happy, press the Save Set button to save the selected presets.

Repeat the above procedure for the remaining palettes (or via Preset Manager) to save sets of swatches, gradients, styles, patterns, contours, custom shapes and tools presets. Finally, don't forget to save your keyboard shortcuts (Edit>Keyboard Shortcuts) and your current workspace (Window>Workspace>Save Workspace). They're important, too!

3 Install Photoshop CS2

Once you've saved all your presets, quit your older version of *Photoshop*. If you've already installed *Photoshop CS2*, feel free to skip ahead to step 4.

If you have an internet connection, make sure it's connected to facilitate the activation and registration processes. It's also recommended that you quit or disable any anti-virus and automated backup software that you have running.

Insert your *Photoshop CS2* CD and when the setup screen appears (assuming you haven't disabled auto-insert notification), simply follow the on-screen installation instructions. (For those who bought a download version, simply run the install file.)

At this point, you may launch *Photoshop CS2* if you wish, but be sure to exit the application before proceeding to the next step.

4 Transfer settings and presets

With *Photoshop CS2* installed, it's time to copy your old settings and presets over, beginning with the Settings folder. Assuming you're upgrading from CS, the source folder would be as follows:

MAC: Settings\Preferences\Photoshop CS Settings\

PC: Settings\Photoshop\8.0\Adobe Photoshop CS Settings\

Substitute the appropriate version numbers for an older version of *Photoshop*.

The destination path will be:

MAC: Settings folder\Preferences\Photoshop CS2 Settings\

PC: Settings folder\Photoshop\9.0\Adobe Photoshop CS2 Settings\

Since *Photoshop CS2* won't recognise your old application Preferences, copy only the following Palette Preference (PSP) files (from the aforementioned source folder to the destination folder): CustomShapes, Favorites, Gradients, Keyboard Shortcuts, Patterns, Styles, Swatches, ToolPresets and the Workspaces folder. Note that the application Preference files won't cause any problems; if present, they'll simply be overwritten by the factory defaults. If you've configured the new application in any way, you'll lose those settings.

While there are many more presets than settings, the procedure for transferring them is similar. Open the Application\Presets\ folders for both the older (source) and CS2 (destination) versions of *Photoshop*. Systematically copy all your custom presets from each subfolder in the source folder (e.g., Brushes, Color Books, Color Swatches, etc.) to the similarly named

FONT CONFUSION

On startup, *Photoshop* checks both the System Fonts and Adobe Fonts folders to determine the number of fonts available for use with the Type tools. Having a lot of installed fonts can therefore significantly increase the time it takes for the application to load.

The System Fonts folder contains fonts installed with the operating system (e.g., Arial, Times New Roman, Courier, etc.), among others, which are used by many applications, such as word processors, web browsers, the operating system – and, of course, *Photoshop* itself.

Use the Adobe Fonts folder to store fonts you only wish to use with Adobe applications. Doing this will reduce the burden on other applications that must enumerate the fonts within the System Fonts folder.

As required, you can even move fonts back and forth between the Adobe and System Fonts folders. Even so, it's recommended that you leave the OS-installed fonts in the System Fonts folder. Some applications depend on these and may not function correctly without them.

Note: unfortunately, you can't "hide" fonts (or folders of fonts) by prefixing their names with a tilde (see "Use it or lose it", page 46) – *Photoshop* enumerates all fonts on startup, even those with subfolder. You can, however, move unused/seldom-used fonts to another folder (of your choosing) outside of the Adobe and OS font folders.

CUT THE CLUTTER

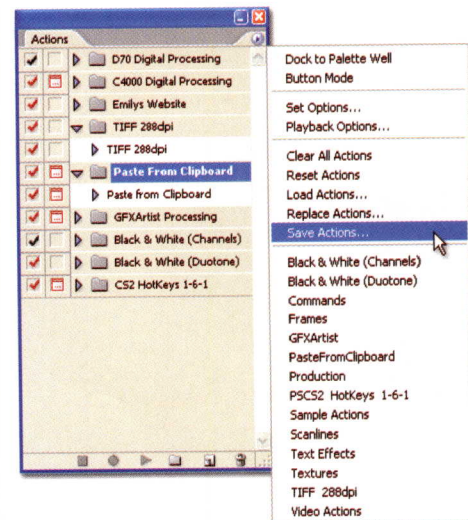
There are several things you can do to reduce the time it takes to boot *Photoshop*, as well as the amount of RAM it consumes. For example, you can save several hundred kilobytes by deleting all of the default Styles, Tool Presets and Custom Shapes that you don't use. To trim presets, you can either use the individual preset palettes (e.g., Styles palette, Gradient Editor dialog, Custom Shape picker, etc.), or you can do everything from within the Preset Manager (Edit>Preset Manager). In either case, simply Alt-click on a preset to delete it – the cursor will turn into a pair of scissors. While it's wise to back up your settings before deleting things, you needn't worry too much. To restore an individual palette's default settings, simply delete the corresponding Palette Preferences (PSP) file within *Photoshop*'s Settings folder. To reset all settings to their defaults, hold down Cmd/Ctrl+Opt/Alt+Shift while booting *Photoshop*.

DON'T FORGET ABOUT IMAGEREADY

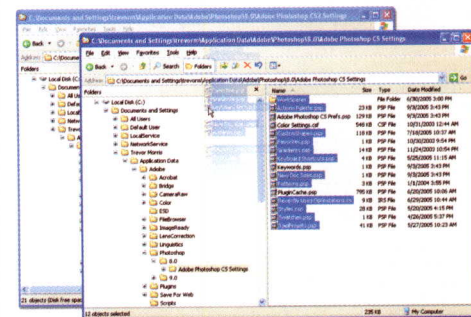
Most of *ImageReady*'s presets (e.g., Optimized Settings, Optimized Output Settings, etc.) are located in *Photoshop*'s Presets folder, and hence are copied by default when you transfer your *Photoshop* presets. You may also use the techniques discussed here to transpose your *ImageReady* settings, Actions and workspaces, which are located in the following folders:

IMAGEREADY SETTINGS
Settings\ImageReady\CS\Settings\

SAVE FOR WEB SETTINGS
Settings\Save For Web\9.0\



BETTER SAFE THAN SORRY: To avoid losing your custom Actions, always save them using the Save Actions command in the Actions palette menu.



DRAG-'N'-DROP SETTINGS: Transfer your palette settings, shortcuts and workspaces by simply copying the settings from your previous version of *Photoshop* into the similarly named folder for *Photoshop CS2*.

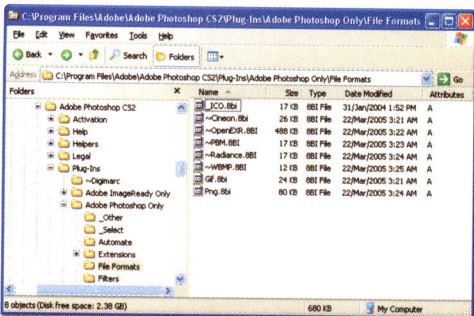


Feature

USE IT OR LOSE IT

Another way to speed up *Photoshop's* boot time (and save memory) is to disable plug-ins you don't use. For example, *Photoshop's* default installation includes a set of plug-ins by Digimarc, which read, write and detect digital watermarks. These plug-ins not only add to *Photoshop's* boot time, they also increase the time it takes to open individual documents. If you don't use these plug-ins, disable them by prefixing the Application\Plug-ins\Digimarc folder with a tilde (i.e., ~Digimarc). *Photoshop* automatically ignores files and folders beginning with a tilde.

Follow the same procedure to disable any file formats (8B? files) you never use within the Application\Plug-ins\File Formats\ subfolder (e.g., ~Pixar.8bi, ~FilmStrip.8bi and ~Targa.8bi). Also check the file formats in the following subfolders: Application\Plug-ins\Adobe Photoshop Only\File Formats\ and Application\Plug-ins\Adobe ImageReady Only\File Formats\. To disable multiple files simultaneously, place them into a subfolder whose name begins with a tilde (e.g., ~Disabled).



PLUG-IN MANAGEMENT: To speed up boot time (and streamline the Format dropdown in the Save As dialog), disable unused file format plug-ins by prefixing their names with a tilde (e.g., ~Cineon.8bi).

PROBLEMATIC PLUG-INS?

If you experience problems with a third-party plug-in, try disabling it by prefixing the name with a tilde (see "Use it or lose it", above). If you're not sure which plug-in is causing the problem, try disabling several at once – or place them in a folder and disable the entire folder. Then re-enable them one at a time to isolate the culprit. Be sure to quit and restart *Photoshop* each time you disable/enable a plug-in.

ALTERNATIVE APPROACH

Another technique for managing and transferring your configuration files between versions is to create a parallel folder structure into which you save your presets and install third-party plug-ins. All you need to do here is create aliases/shortcuts for each of the subfolders within the remote hierarchy and drop them into the corresponding presets/plug-ins subfolder wherever *Photoshop* is installed. When *Photoshop* loads, it not only finds the default presets and plug-ins, but also those located in the parallel folder structure (provided the appropriate alias/shortcut exists). This means you only need to install plug-ins once for multiple versions of *Photoshop* (which saves hard drive space) and changes made to presets affect all versions of *Photoshop*. The only downside is that upgraded plug-ins may not work in older versions of *Photoshop* (and vice versa) – and changes to presets (i.e., Actions and Scripts) may not be backward or forward-compatible.

subfolder in the destination folder. Again, this procedure is much easier if you practise good organisation techniques, such as using subfolders and specific naming conventions for all custom files. Take care not to copy over any of the default presets – select "No" when prompted to overwrite existing files – as Adobe has upgraded many of them for CS2.

Next, to migrate your custom plug-ins. Note that Adobe made great efforts to ensure compatibility with most common plug-ins, so pretty much all of your collection should still work with *Photoshop CS2*. That said, many vendors have since upgraded their plug-ins to ensure CS2-compatibility, so always check that you have the latest version. In some cases, commercial and shareware upgrades may even be available at no additional charge.

Whenever possible, use the original (or updated) setup files to install plug-ins. For all other plug-ins, we'll follow the same procedure we used to transfer the presets back in step 4. Open the Application\Plug-ins\ folders for both the older (source) and CS2 (destination) versions of *Photoshop*. Then copy your custom plug-ins from each of the subfolders in the source folder to the similarly named subfolder in the destination folder. Again, take care not to copy over any of the default plug-ins, as many of them have been upgraded for CS2.

If you added any custom graphic (or HTML "Helpers") to your previous version, you may wish to copy them from the old Application\Helpers\ folder into the same path for *Photoshop CS2*.

Lastly, if you've modified the Application\Required\Default New Doc Sizes.txt file, don't forget to copy that over as well. Alternatively, you may wish to open both versions of this file in a text editor and simply copy-and-paste your changes into the new template. (Note that it's also a good idea to create a backup of this file before editing/copying over it.)

5 Configuring Photoshop CS2

When you open *Photoshop CS2*, all your presets should be loaded into their respective palettes by default. However, if any are missing, or you simply want to add some more, choose the Load command from the corresponding palette menu and select the desired presets – all of which should be available from the default open location (thanks to the work we did above). You can also use the Preset Manager to load sets of brushes, styles, gradients and so on into the appropriate palettes.

Next, choose Edit>Keyboard Shortcuts (Cmd/Ctrl+Opt/Alt+Shift+K) to load in your custom keyboard settings, followed by Window>Workspace and the name of your workspace to load your customised workspace.

At this point, the only thing you're really missing is your application Preferences. A fairly crude but effective technique you may find handy is to screen-capture each page of the Preferences dialog from the older version of *Photoshop*, and then save it as a layered .psd file. Now all you have to do is load the .psd into *Photoshop CS2* and match the settings with those from your previous version. Note, however, that

ENSURE MEMORY USAGE IS NO HIGHER THAN 70%

there are a few changes (the removal of the File Browser Preferences, for instance), in addition to several new Preference settings (General Preferences, Brush options, Smart Guides and Type Preferences), so the pages won't match exactly.

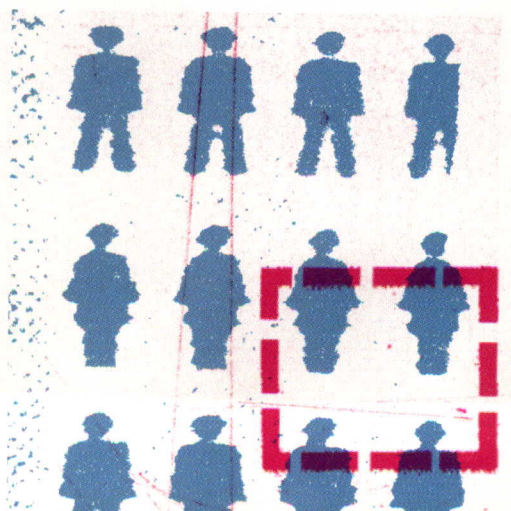
While configuring the Preferences, ensure that you've designated only internal hard drives for your scratch disks (Edit>Preferences>Plug-ins & Scratch Disks) – network drives and removable media are much too slow and unreliable to be assigned as such. If you have multiple internal drives, it's a good idea to assign a partition on one of your secondary drives as a scratch disk (for both *Photoshop* and *Illustrator*). The ideal size of the partition will depend on the size of the documents you typically work on, but 10-15GB should be more than enough for most users.

Also, ensure that *Photoshop's* Memory Usage is set no higher than 70 per cent (Edit>Preferences>Memory & Image Cache). Setting the memory usage too high will result in a competition for RAM between *Photoshop* and the operating system, which ultimately degrades system performance (regardless of how much RAM you have installed). Note that these settings take effect only after you quit and restart *Photoshop*.

Finally, take some time at this stage to customise some of the new features in *Photoshop CS2*, such as the redesigned Info palette, customisable menus and Animation palette, as well as the document window status bar and Show Extras (View>Show>Show Extras Options).

6 Always have a backup plan

Once you've finished, repeat the procedure to back up all of your settings and presets to a remote folder. It only takes a few minutes and could potentially save you several hours, should anything go wrong – which, according to Murphy's Law, will happen (but only if you fail to make a backup. ■)



It's as simple as...



It's never been easier or cheaper to have your own domain name! 123-reg delivers a totally automated service with the best value on the Internet. You will not find a more cost-effective or convenient way of buying and managing your domain names.

Price per year inclusive of all fees

.co.uk
.org.uk/.me.uk **£2.59**

.com/.net/.org
.info/.biz/.name **£8.99**

.tv/.cc **£30.95**

Some domains are payable 2-yearly, visit 123-reg.co.uk for more info.

Bulk Discounts:
Generous discounts available when you register multiple domains.



Quickly create a great looking web site online with 123-reg Site Builder - it's easy!

The new 123-reg Site Builder is a revolutionary product in the UK that leaves you with no excuse not to have your own high quality web presence, hosted by Europe's leading web hosting company.

£4.20 per month*



There's no better place to host your site!

Our 123-reg hosting packages are fantastic value for money. They are all feature rich and include at least 100MB of webspace, masses of mail boxes and free webmail.

Professional web hosting has never been so affordable.

from **£1.59** per month*

A one-off set-up fee applies.

LIMITED PERIOD OFFER
Transfer your .uk domain name for FREE
Transfer your .com, .net, .org domain for **half price**, now only £9.99

123-reg.co.uk

For all your domain and web hosting solutions visit: www.123-reg.co.uk

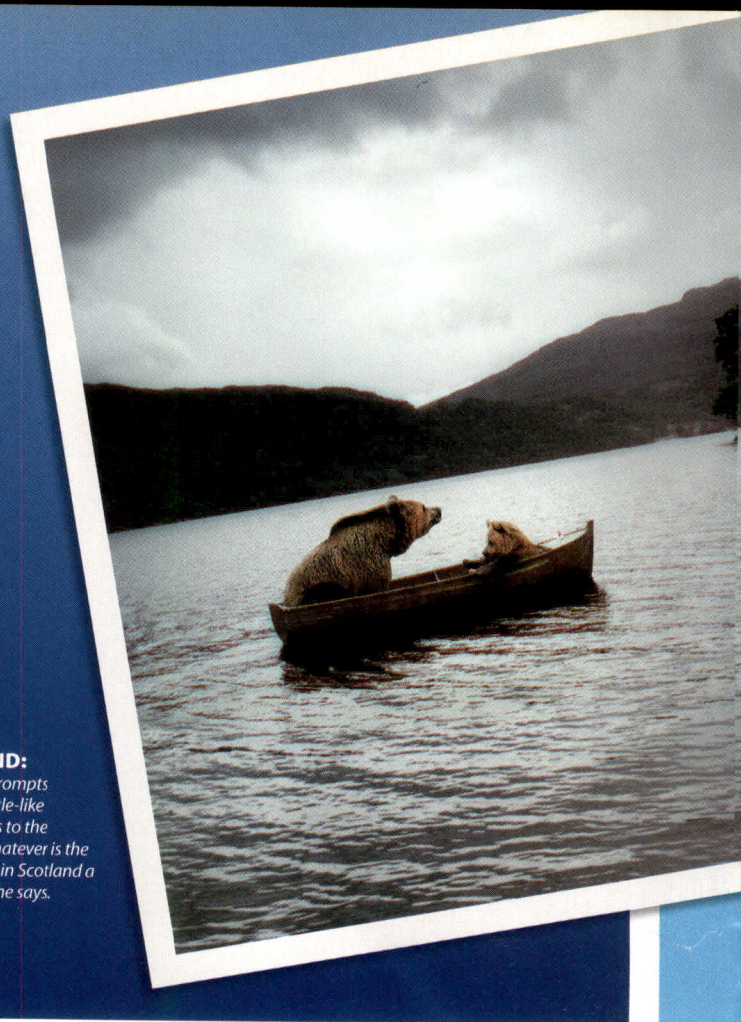
* Monthly equivalent, paid annually.
We welcome all major credit cards.
Prices exclude VAT @ 17.5%.
123-reg.co.uk is part of the PIPEX Group.

Inter view

ANIMAL MAGIC

BEARS ON LOCH LOMOND:

This striking composition often prompts questions about Logan's Dr Dolittle-like abilities. The dramatic cloud adds to the effect. "Quite often, I'll look for whatever is the most powerful – and if you shoot in Scotland a lot, you get a lot of heavy cloud," he says.



The compositing work of award-winning photographer and imageer George Logan was easier to achieve than his impressive portfolio might suggest. But just how did he get those wild bears into that boat?

When taking in photographer George Logan's collection of images that landed him a Gold in the AOP Photography Awards 2005, you'd be forgiven for thinking that the man had madly unleashed a herd of wild animals into the British countryside. Once common sense kicks in, though, the realisation hits you that some heavy-duty *Photoshop* work has gone into the making of these scenes. It's a strange world, Logan's world – a place where rhinos peer menacingly through cracks in dry stone walls, wild bears go boating on wind-kissed lakes and silverback gorillas lumber undisturbed through remote Scottish glens.

In reality, the secret behind Logan's success is his thorough and painstaking approach to the initial photography. His *Photoshop* techniques turn out to be refreshingly straightforward.

"I aim for everything to look as natural as possible, even though when you look at some of the images, you know they can't be real," he says. "The trick is not to make them look retouched. Quite often when people go bananas in *Photoshop*, images take on an overly manipulated feel, but I try to go the other way. If I can do the whole thing in camera, I will, but then when it's manipulated I try to be as sympathetic as I can."

He readily admits to being somewhat "around the houses" when tackling a composite image,

laboriously trimming image elements without resorting to extractions or vector-based selections.

"I'm certainly not quick and efficient, but I get the result in the end," says Logan of his untutored, yet effective approach. "I've never read an instruction manual in my life. Somebody will come along and point something out to me that I've missed out for years. I got shown how to use the Healing Brush only the other day. I've been using the Clone tool for years and I could've been doing that!" The focus on image, rather than the equipment, also extends to his choice of a Mac-based computer set-up: "I asked a friend who knows about such things what I might need and he told me just to buy the top spec... so I did."

Nurturing originality

Born just outside Glasgow, Scotland, Logan developed an early interest in the visual arts and

soon gravitated towards photography – but he was more influenced by cinematography and just looking around him than studying the styles of still photographers. "I've always been quite visual and I guess, at that time, when you have to choose a career, I was completely flummoxed and not paying too much advice to the careers officer at school. I picked up a camera and away I went."

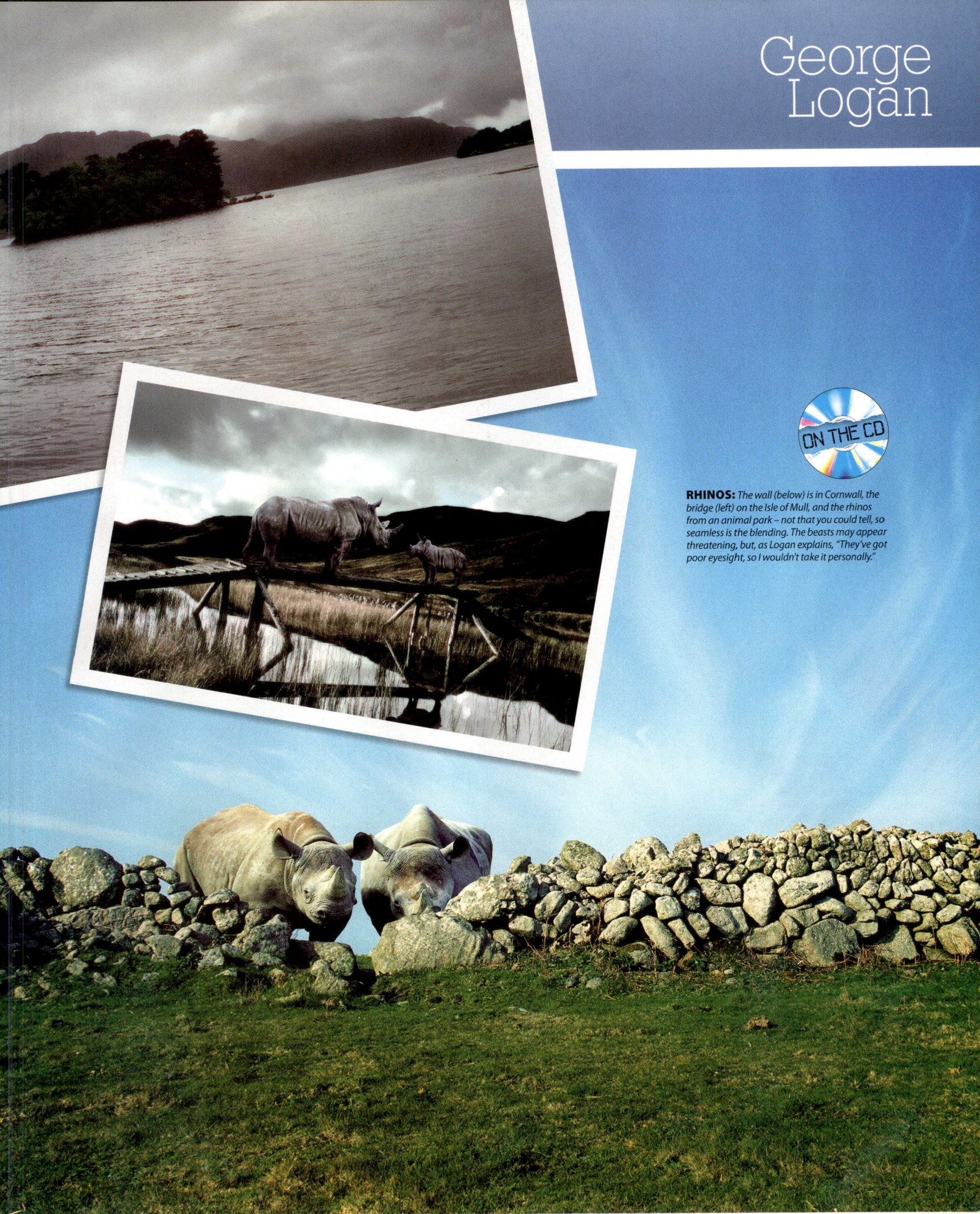
He took his interest in photography to Blackpool and Fylde College where, in 1985, he received an HND. Moving on to London, he assisted around a dozen photographers, but retained his own vision, steadfastly resisting the influences of his employers' styles. "I tried to not mimic anyone else or follow trends," he says. "This was quite important to me. Nothing's original, but I try to be as fresh as I possibly can."

After a year, he set up on his own and engaged in advertising agency work for such high-profile >>>

“QUITE OFTEN, PEOPLE GO BANANAS IN PHOTOSHOP AND IMAGES TAKE ON AN OVERLY MANIPULATED FEEL. I GO THE OTHER WAY...”



RHINOS: The wall (below) is in Cornwall, the bridge (left) on the Isle of Mull, and the rhinos from an animal park – not that you could tell, so seamless is the blending. The beasts may appear threatening, but, as Logan explains, “They’ve got poor eyesight, so I wouldn’t take it personally.”





ZEBRAS: Logan has digitally translocated these zebras, originally in the wild, to the Isle of Skye. "Zebras are odd animals in that the camouflage doesn't really make much sense," muses the imageer. "I'm told that the stripes dazzle predators. When they're running, the predator can't quite distinguish which way they're going."

clients as Virgin, Nokia, Mercedes, Orange and others. His work has seen him hanging out of a helicopter over Paris for a Kronenberg 1664 shoot and chasing tornadoes around Oklahoma for New Balance sportswear.

One job for Mint credit card was meant to have involved working inside a lion compound. Things didn't go to plan, but not for the obvious reasons: "We did all the prep work, casting and styling and then the client canned the whole shoot," laments Logan. "Occupational hazard... but luckily one that doesn't occur too often."

Happier accidents, however, are something he welcomes: "If it's a shoot, I'm looking to make sure I get the best shot I possibly can on a given day from the subject, the lighting, the performance if it's people-related, and I quite often look for something unpredictable."

His faithful Hasselblad H1

Whatever the job, these days he reaches for his trusty Hasselblad H1 with either a film or digital back. "I like the fact that it's compact and portable, works well in the studio and on location, and has excellent lens quality," he enthuses. "Coming from a large-format background, auto-focus and

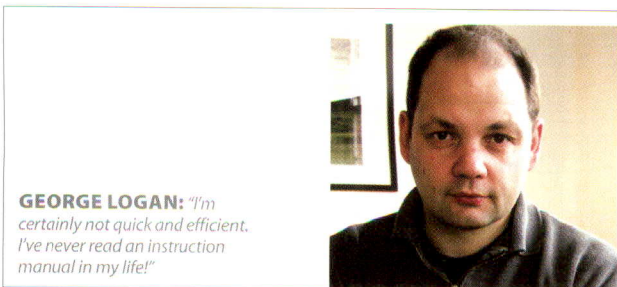
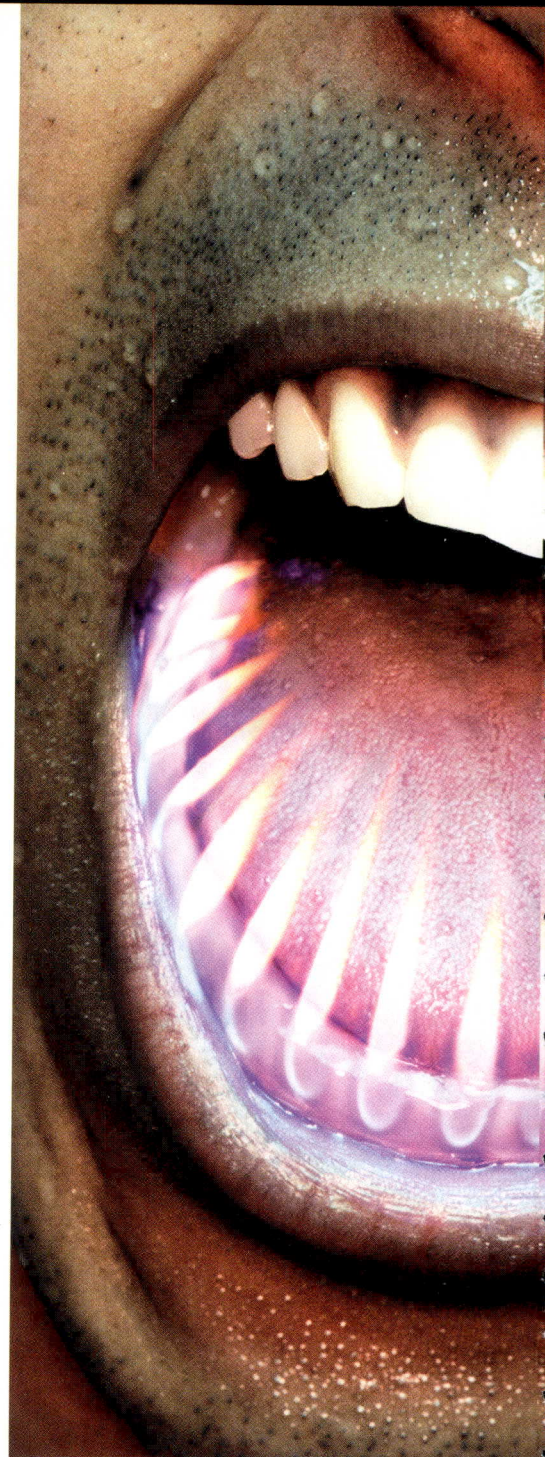
accurate metering are also a real bonus." Logan's adoption of digital capture was prompted by the promise of being able to see immediately whether or not he's got the shot.

"Quite often, if I'm shooting the animals, I'm not quite sure what pose I've got until the film comes back from the lab," he says. "There are times when I shoot and shoot, just to make sure that I've got the animal in the correct light, or the right sort of pose; that I've got the character of the animal coming across."

He is wary of such instant gratification, however. "There's another argument that says if I'm shooting digitally and I stopped because I think I've got it, I might miss out on something. If I'd persevered for longer, I might have got a better shot. A lot of people have started to shoot digitally and they've told me they've had an initial period of shooting a lot of rubbish because the process is less painful – it's much more instant. They were suddenly shooting everything and realised that they were arriving back to the studio with a lot of crap. If you're shooting film and on a tripod, you're suddenly aware of each frame – it's something a bit more substantial than a fleeting digital file."

When aiming to create one of his eye-catching composites, most of Logan's effort goes into the photographic side, matching the lighting, perspective and angle of the subject to the background so that they'll sit together seamlessly.

"The actual retouching tends to be a fairly simple composite, with maybe some work on the shadows or reflections," he reveals. "I try to look with a different eye or a different angle on things, rather than the obvious. If it's something that's going to be composited, I'm very aware of perspective, lighting, colour and tone. If



GEORGE LOGAN: "I'm certainly not quick and efficient. I've never read an instruction manual in my life!"



George Logan

FLAMING TEETH: *Rather than set fire to this model's teeth, Logan photographed the real flames from a gas ring in complete darkness, then applied the result to the teeth and warped it in Photoshop.*

7-UP SCORCHER

Logan's billboard posters for the 7-Up campaign perfectly capture the thirst-quenching aspect of the popular soft drink. The cactus and flames were metaphors for hot, dry and parched, and the message had to be punchy. "The effect had to be instant and dynamic, but still look quite 'street' and cool," explains Logan.

A good deal of work went into each image to ensure realism. "We found a cactus which was roughly the same shape as a tongue, then shot it with the same lens and under the same lighting as the model," explains Logan. "The two parts were then blended together in post. This proved to be quite a meticulous retouch, because every needle had to be painted through. The most important aspect was to keep the balance right so that the image retained a degree of realism without appearing too grotesque."

The burning-teeth effect was achieved with a different lighting set-up. "The teeth, a shot of a section of a simple, portable gas ring, was filmed in complete darkness. It was then composited over the top of the model's mouth and warped into the correct shape." The results, seen here without logos, speak for themselves, but were not achieved without some distress to the model's mouth.

"They were in a fair bit of pain, because we shot at least 200 frames to achieve the correct angle and expression. That, coupled with, being sprayed with glycerin, for sweat, made for a fairly uncomfortable shoot."

CACTUS TONGUE:

A tongue-shaped cactus, careful studio lighting and meticulous Photoshop work helped make this painfully parched tongue look incredibly realistic.



Inter view

IT'S
ALWAYS
GOOD TO
KNOW HOW
MUCH
SUNLIGHT
YOU HAVE
FOR ANY
GIVEN
PERIOD

something's to be put into a landscape, I seem to have become very aware of the direction of light. It's become quite instinctive for me. I can usually match things up well."

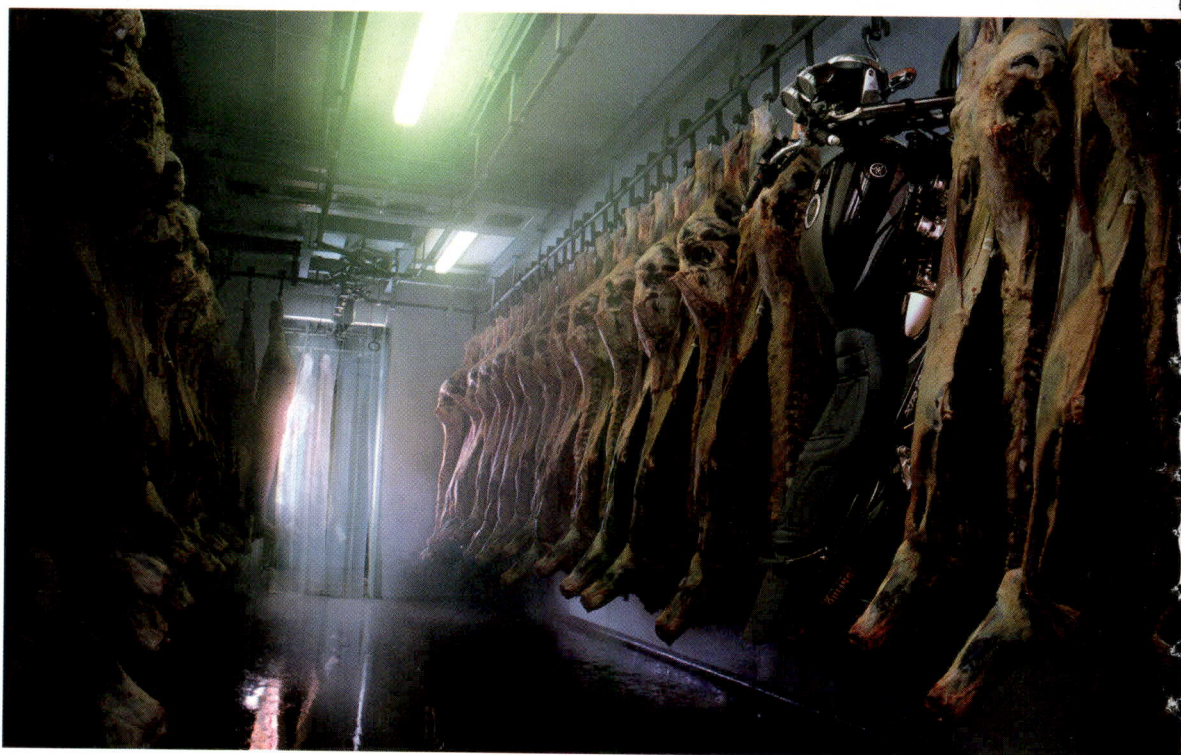
Think before you shoot

Previsualisation is key to Logan's success - maintaining a complete vision of the result he's after as he considers the lighting, composition and post-production possibilities. "I allow room for happy accidents in terms of lighting, or something that happens when I'm shooting, but I tend to get pretty close to what I've got in my head. Most of my ideas are sketched out as well. I've usually got a fairly strong idea of what I'm trying to achieve."

When dealing with film, the digitising donkey-work falls to an Imacon Flextight 646 scanner, operated by an assistant. "I tend to shoot colour negative, which can give you a slight problem with grain, so we have to scan carefully," says Logan. "It's a bit of a black art scanning colour negs." The files arrive on his Mac G4s, each equipped with LaCie CRT monitors, and *Photoshop CS* is brought to bear, a software package that he describes as "an evolution".

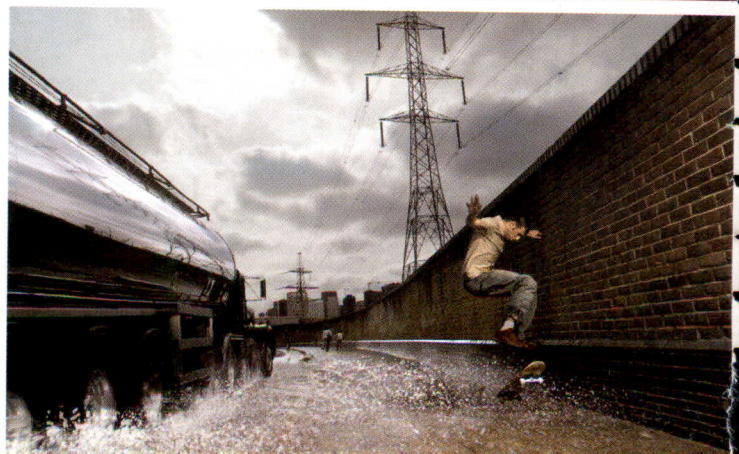
"When we first started, ten years ago, we were working with system operators who were using *Barco*, *Imaginator* and *Live Picture*, but they've all gone by the wayside and I think it [*Photoshop*] has become the agency standard."

For comped images, Logan tends to cut out quite crudely and then use the Eraser tool to tidy things up. "I think I'm accurate because I'm slow," he laughs. "I tend to shoot the shadows and reflections in situation, like the flamingo shot, for example, and just laboriously cut them out and drop them in, balancing the tone and the colour



YAHAMA CAMPAIGN: This Fincher-esque piece, shot in an abattoir near Hereford, was designed by Logan to advertise Yamaha's XJR 1300. "It's considered a real muscle bike," says Logan, "hence the comparison with 'real beef'. The ad ran a line which read, 'No motorcycles were harmed in the making of this advert'. I remember everyone feeling nauseous during the shoot..."

WET SKATER: Logan shot all the elements for this dynamic image in East London, but at different times, with the camera locked off. "We first shot the truck and skateboarder, then moved everything away, flooded the street and had another truck drive through to create the splash," explains Logan. "The best takes of each element were then painted through in Photoshop."



GORILLA IN THE GLEN

With the gorilla photographed in a wildlife park and the Glen Coe landscape already in the can, Logan had everything he needed to create this startling image – all he had to do was match the lighting in *Photoshop*. “I shoot the landscapes first,” he reveals. “In fact, they’re all sketched out on paper and I have an idea of my starting position. Then I pick up on a characteristic or trait of the animal and I’ll imagine how that animal would fit into the landscape. I go looking for the animal afterwards. This landscape was foreboding – it’s an area of Scotland that’s always moody and grey. It’s a gorgeous stretch of land and it just looks like this silverback gorilla’s kingdom. It looks like he belongs there.”

One gadget that helps Logan gauge the light is a pan glass, which he uses to judge the comings and goings of the sun. “It’s a neutral-density glass through which you can stare at the sun and see when it’s going to go behind or emerge from the cloud,” he explains. “A film cameraman swore by it and I picked up on it because when I’m balancing the light, it’s always good to know how much sunlight you’ve got for any given period. On bright days, you can stare at the sun and if there are wispy clouds up there you can see how long you’ve got before it comes or goes.”

until it looks right. I just seem to have a good eye for it, but for every one of those shots that works, there’s usually one that I throw away. I don’t put anything into the series unless I’m happy with it.”

Hue/Saturation and Curves Adjustments also feature prominently as he attempts to keep the look of the photography clean and natural.

Call of the wildlife

So what prompted his yen for wildlife photography? “When I was younger, living in Scotland and moving around, I’d be forever changing school and I had a tendency to tell people that I came from Africa, for some reason. I’d seen the film *Born Free* and used to make up little stories that I wasn’t from Scotland at all. I guess the whole series revisits those thoughts. I just wanted to shoot a project that was a bit more heartfelt. Many photographers go out and think, ‘I’ll go and shoot transvestites’ and there’s not really a rationale for why they’re doing it, whereas this one has a basis in my childhood.”

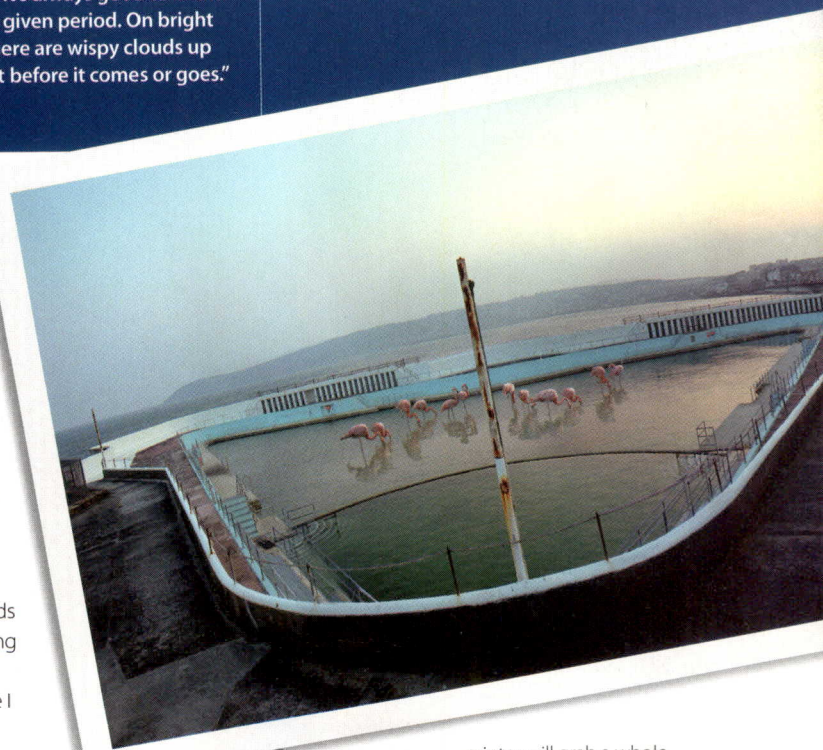
The wildlife series is a personal, ongoing project that Logan works on between advertising commissions, although he does view it as a means of drumming up new business: “I shoot work that I enjoy doing and then I hope someone will commission me to do something similar. That seems to be what’s happened with that series.”

The realism of his images is also helped by an avoidance of inducing too much in the way of cognitive dissonance. “When I was doing my animal series, I was trying to explain it to some friends and one of them piped up: ‘What about a tiger in a ski-lift?’, recalls Logan. “I think it’s just having a sense of reality. I think the reason my

shots work is because they look real but something tells you that they can’t be; it’s not something ridiculous. People constantly ask me how I got the bears in the boat. It’s slightly ridiculous, but it’s feasible enough for people to ask me.”

The wildlife series is destined to appear in a book, provisionally titled *Translocation*, and, in-between overseeing its design and taking extra shots to refresh the publication, Logan is negotiating with publishers. “We’ve not decided which one yet, but we’re going to donate the proceeds to a conservation charity. I’ve been shooting [the wildlife series] for about three or four years now and I really enjoy them because I get to combine my love of landscape photography – shooting the Scottish Highlands, or wherever – with wildlife.” His images are also output as archival prints at Super A3 to populate his 18 portfolios, each comprising 70 images, and they’re for sale through a gallery. His Epson 1290 printers certainly suffer for his art. “We’ve got a couple of them and we use them till they break and chuck them away.”

His favoured paper is Hahnemuhle Photo Rag 308gsm, which, at around £55 for 20 A3+ sheets, places it very much within the professional’s bracket. “It’s very heavy,” says Logan. “You can get different textures and it really takes the ink beautifully. Epson doesn’t do one similar at all – Epson does heavyweight matt, which is quite a flimsy paper. The Hahnemuhle stuff is proper, substantial art paper. What you can’t do is stack it. You can only feed one at a time, otherwise the



FLAMINGOS:

A flamboyance of flamingos takes up residence in a swimming pool in Penzance, Cornwall. Again, Logan shot the birds in the wild and dropped them into the background in Photoshop. He then manipulated the reflections, captured in situ, to match up with the pool water.

printer will grab a whole bunch and jam itself. But the quality is superb. I’m really impressed.”

At present, Logan is shooting campaigns for Nokia, Gatorade, Pepsi and Peugeot, bringing his sensibilities as both photographer and image-manipulator to each job. His advice to someone aiming to bring their technique to his level is simple: “Think what you’re doing. There seems to be a fashion for people to shoot stuff that looks like it was just snapped, but hopefully that’s on its way out. Don’t compromise the photography because you think you can work wonders in *Photoshop* afterwards.” And, when it comes to image-manipulation, he advises a less-is-more mindset: “There’s a tendency to over-elaborate. Keep it natural and understated.” See for yourself what he means at www.georgelogan.co.uk. ■

MASTERCLASS





Figure in flame

Create an evocative, elemental figure worthy of a James Bond credit sequence with out expert techniques on sculpting fire and flame

BY JASON ARBER

You might think that creating images predominantly out of flames is a recipe for disaster. Like smoke or water, flames have a degree of transparency that makes them particularly difficult, if not impossible, to cut out successfully. The answer, of course, is to think creatively and get *Photoshop's* powerful and flexible Layer modes to do the hard work for you. But there is a catch: the flames must be shot against a black background.

While most photo libraries (including iStockphoto, whose images we use here) have such excellent resources to hand, it's relatively easy to create your own if you have a digital camera. You'll find the images I took on the cover CD, but feel free to add your own. The greater

variety of flames you have to choose from, the better your montage will look in the end.

The secret to good-looking flames is to sufficiently massage the filaments without losing that rich, orange colour, typical of fire. Flat, pale flames, when layered, tend to turn an insipid white, which looks unconvincing. This is why preparing your images appropriately beforehand is of particular importance here.

The final piece of the jigsaw is *Photoshop's* Liquify filter. A powerful image-manipulation tool, Liquify takes a little getting used to – with its real-time feedback, it can feel a little sluggish on older machines – but when combined with careful preparation and Layer modes it will help you to create some truly stunning imagery.

ON THE DISC

You'll find a full .psd file, plus associated resource files, for this tutorial on Disc A. To recreate this image exactly, download the following (for under a tenner) from www.istockphoto.com: iStock_000000175857Medium.jpg, iStock_000000258046Medium.jpg, iStock_000000274040Medium.jpg, iStock_000000288193Large.jpg, iStock_000000302032Medium.jpg, iStock_000000338995Medium.jpg and iStock_000000400370Large.jpg

OUR EXPERT

Jason is co-founder and Editor-in-Chief of online art and culture magazine *Pixel Surgeon* (www.pixelurgeon.com). He's also an Art Director at Start Creative in London, has used *Photoshop* since version one and even dreams in Layer Blend mode.

Ensure your images are ready

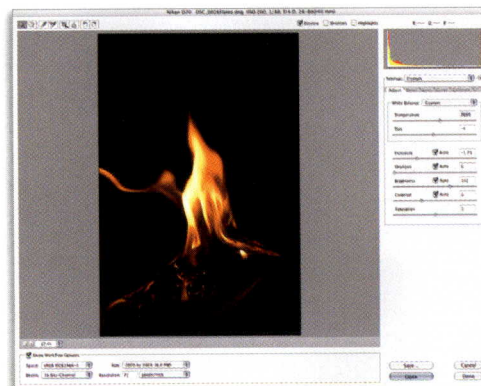
1 Prepare images

Using Adobe's excellent new *Bridge* application (or Mac OSX's Preview application, Finder slideshow facility or Windows Explorer), open up all your flame images. They're an unruly bunch, with different intensities of yellows, oranges and reds, as well as lots of unnecessary detail, such as the bright embers of burned paper and flames clipped at the edges. First off, you need to turn these images into bright, vivid stand-alone flames that you can apply to your final image.



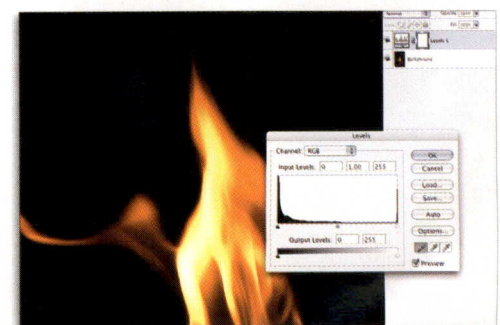
2 Process Raw files

Opening images saved in the Raw format (such as Nikon's .nef format or, better still, Adobe's new digital negative format, .dng) in *Photoshop* (or launching them from *Bridge*) automatically activates *Photoshop's* Camera Raw plug-in. This enables you to non-destructively adjust your images' colour temperature and saturation, and apply custom curves in 16 bits per channel. Most cameras use sRGB as their default colour space, which, although not the widest colour gamut, is fine for this kind of job. Try different settings to get richer, more consistent looking flames (note, though, that we'll be modifying the elements still further in *Photoshop*).



3 Adjustment Layers ahoy

Once the Raw flame images are loaded into *Photoshop*, create a new Adjustment Layer by clicking the Adjustment Layer icon at the bottom of the Layers palette and choosing Levels from the pop-up menu. This enables you to non-destructively change the Levels in the underlying image, which opens up greater creative possibilities. You want to get the black background as black as possible for later matting, so click the black Eyedropper icon in the Levels dialog (double-click the Adjustment Layer) and click anywhere in the dark background that you expect to be black. This makes pixels of that value (and darker) 100 per cent black. Images shot against a night sky may be 100 per cent black already, but this step just makes sure.



MASTERCLASS

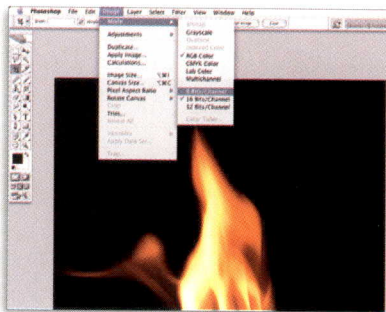
4 Stand-alone flames

Create a new layer by clicking the New Layer icon at the bottom of the Layers palette, then, using a feathered brush with the foreground colour set to black, begin to paint out any unwanted detail. The ultimate aim is to create stand-alone flames that aren't clipped by the edges and show no trace of the newspaper embers or burned wood in the background. Try and follow the natural flow of the flames with large, organic, sweeping curves. Then use smaller feathered brushes for the detail. Don't be afraid of wiping out huge chunks of fire if it leads to a good-looking flame.



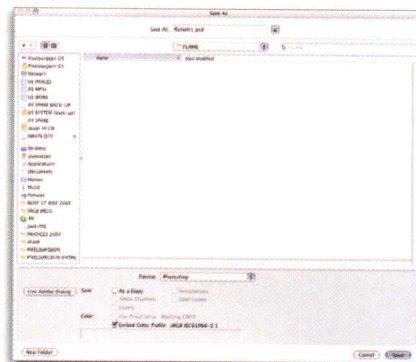
5 Cut and trim

Once satisfied, trim your flame down with the Crop tool; there's no point hanging on to pixels you don't need. Just make sure that you don't crop into a graduated area where the flame is dissolving into black – it's easily done, so give yourself enough leeway. The next step is to convert your flame to 8-bit (if it's not already). 16-bit is great for editing, but overkill for the final image.



6 Save as Photoshop file

Save the image with an easy-to-identify new name in a new folder. You could save it in any non-destructive file format that embeds colour profiles, such as a tiff, but I'd recommend using *Photoshop* files, even for simple, flat images. At least then you know the file is carrying the maximum amount of information.

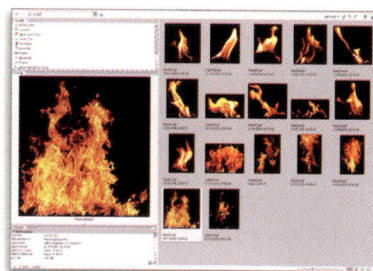


The Digital Negative

Digital Negatives (.dng) are another name for Raw files, the uncompressed images output by most digital cameras. Problem is, Raw files cover a plethora of proprietary formats, which vary between manufacturers (and sometimes even between cameras from the same manufacturer). If your camera format becomes obsolete (think what happened to the once ubiquitous floppy disc), you may end up with virtual shoeboxes full of inaccessible images. To compensate for this, Adobe has developed an open standard, the Digital Negative, which should last much longer than the manufacturers' closed formats. To help future-protect your images, it's also released a free and simple piece of software, called *Adobe DNG Converter*, which converts a multitude of Raw formats into the open .dng format. Most files will see a small reduction in size – but, for the paranoid, the *Converter* can embed the original Raw files inside the new Digital Negative format for later extraction.

7 Ensure colour consistency

Do this for all the files, naming them sequentially. You should now have a bunch of versatile flame images that you can use in a variety of ways. View them all in *Adobe Bridge* to make sure that the colour and contrast are strong and consistent and the weak lemon yellows have been replaced with rich golds and burning oranges. For this masterclass, the deeper the contrast (without blowing out the highlights), the better.



8 Prepare the girl

From *Bridge*, open up the "DSC_0007Rosie081805.dng" file in the *Photoshop Camera Raw* plug-in and lighten it a little. Knock up the Exposure setting to -0.30 and play around with the other settings to get a pleasing image. Not much of this image will survive, so a delicate touch isn't required. Once you've made your changes, click Open to launch the modified file in *Photoshop*.



9 A rough selection

Use the Pen tool to trace around the figure, making sure that you're in Paths mode via the Options bar across the top. Don't worry about troublesome hair detail or sticking too closely to the exact shape of the figure, as you'll only be using certain details. Ensure that you've created a Bézier path around the figure by clicking on the start point with your last Pen click.



10 Select and add contrast

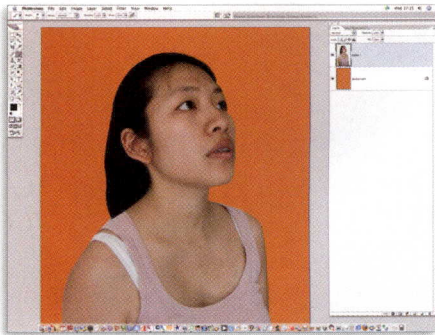
With your path still selected, go to the Paths palette (now named "Work Path" by default) and click the Load path as a selection icon at the bottom of the palette (the one with the dotted circle). Returning to the Layers icon, you'll see a "marching ants" marquee surrounding the image. Duplicate just the selection into a new layer by hitting Cmd/Ctrl+J. Fill the background with a contrasting colour.





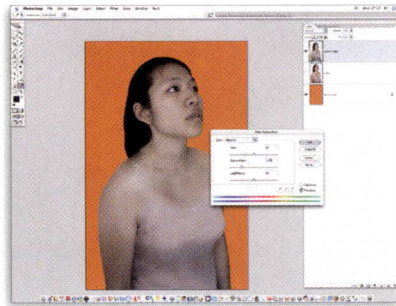
11 Changing hairstyles

To suggest long, flowing hair, use the Pen tool and, with the selection still live but hidden (Cmd/Ctrl+H), use the Eyedropper tool to sample a dark colour from the hair, then a brush to paint in the missing elements. It doesn't need to look pretty at this stage.



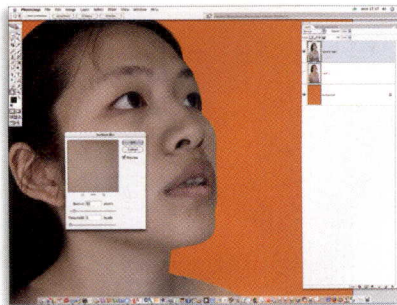
12 Dirty clothes removal

As a quick and dirty way of removing the clothing detail, use the Healing Brush tool with a large Brush setting and the default values. Use the skin as a source value, then click roughly around the edges of the clothes. Duplicate the layer by dragging it to the New Layer icon at the bottom of the palette and drop the Saturation down to -50 with the Hue/Saturation dialog (Image>Adjustments>Hue/Saturation).



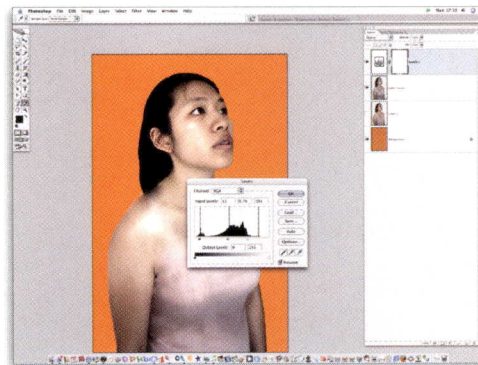
13 Smooth out the face

To smooth out the detail from the face, it's time to exploit a new feature in CS2: Surface Blur. CS users can experiment with Gaussian Blurs and feathered selections to achieve a similar effect, but Surface Blur (Filter>Blur>Surface Blur) is quicker. Experiment with the Radius and Threshold settings to smooth out the skin, but leave detail in features such as the eyes and mouth.



14 Open Adjustment Layer

Now to brutally adjust contrast using a Levels Adjustment Layer. Double-click on the Adjustment Layer to open it up, then drag the black triangle to the right and the white triangle to the left. Forget about shadow detail being lost or the highlights blowing out. When you're satisfied, save the image with a different name.



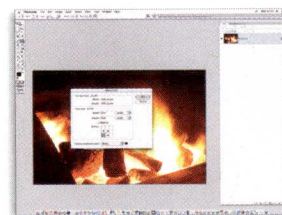
15 Keeping it large

From Adobe Bridge, select a suitable image of a raging hearth or fire-pit to use as your base image. For print purposes, the image should be several thousand pixels wide along the widest edge. Even if you only need it for the web, always make your image as large as possible and downsize it afterwards. Having to enlarge a tiny 72dpi image to print resolution will result in an unsatisfyingly blurred image.



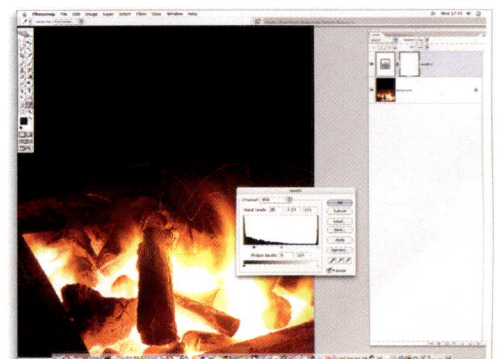
16 Expand the canvas

Because we're looking for a portrait shot, increase the size of the canvas (Image>Canvas Size...), rather than resize the image. Ensure that the bottom-left square in the Anchor matrix is selected and that the Canvas extension colour matches the image background by clicking the coloured square next to the drop-down menu and using the Eyedropper tool to choose a dark colour from near the top of the image. Add a few thousand pixels to the height of the image and click OK.



17 Boost the base

The base image might need a bit of a boost at this stage, so create an Adjustment Layer and drag the black slider to the right to clip the black values to a new Input Level, such as 35. Although this will lose some shadow detail, the resulting image has increased contrast, with stronger reds and oranges.



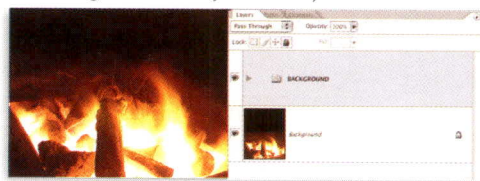
Raw appeal

Adobe Camera Raw has transformed the way digital photographers use *Photoshop*. Previously, working with Raw files was a cumbersome affair requiring third-party applications, but Adobe's elegant solution provides unprecedented control over how the image is brought into *Photoshop*. Now you can tweak temperature, exposure and saturation levels, crop, rotate and straighten the image – even configure white balance, colour depth and resolution – before even setting foot in *Photoshop*. Admittedly, it's not perfect (you can adjust the curves for an image, but not on a channel-by-channel basis), but at least it's made the process much easier.

MASTERCLASS

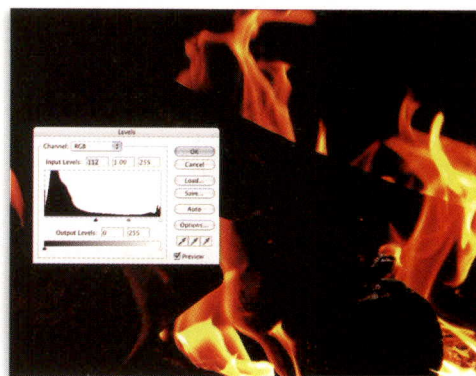
18 Bring the flames to life

There's probably still a clear division between where the photo ends and the new expanse of darkness begins, so select a square of dark background from the photo using the Rectangular Marquee tool, duplicate it into a new layer and enlarge it to fill the top area and a little bit into the photo area (Edit>Free Transform). Create a Layer Mask using the Add Layer Mask icon at the bottom of the Layer palette and, with a large soft brush and black foreground colour, paint in the Mask to bring back the flames and detail. Create a new folder from the Folder icon at the bottom of the Layer palette for the new background and Adjustment Layer.



19 Burn, baby, burn!

Open up an image of logs burning and, using the Levels dialog (Image>Adjustments>Levels...), attempt to turn everything except the flames black by pushing the black triangle on the histogram over to the right. When you're happy with the result, click OK.



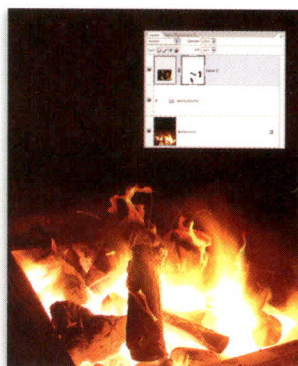
20 Apply Screen mode

Copy the image and paste it into your main flame image. Position roughly over the background, then change the Layer Blending mode via the dropdown at the top of the Layers palette to Screen. This makes the black parts of the image completely transparent, matting the flames onto the background image below.



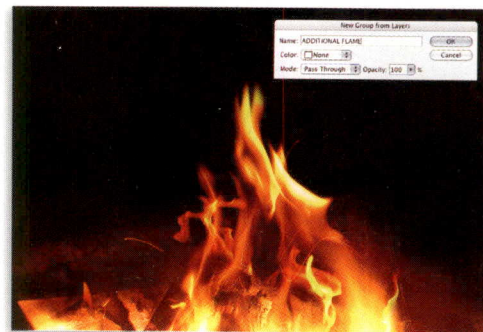
21 Paint out offending flames

If the edges of the matted log fire are obvious, then create a Layer Mask and, using a wide, soft-edged brush, paint out the offending edges and clipped flames. The result should be convincing flames added to your original image. This will be one half of the technique you'll use to create your flaming girl.



22 Stoke the fires

Now build up the base fire image with more flames from the stock library of fire images that you created earlier using the same screening method. Always keep Opacity at 100 per cent, otherwise the effect doesn't look as good. As the fire gets taller, it creeps into the top area, making it look more realistic. Don't be afraid to stretch the images a little if you think it'll look better.



The Liquify Filter

With the Liquify filter, you can have terrific fun pushing, pulling, rotating, reflecting, puckering and distorting any part of your work. The fact it works so well at both large and small levels makes it ideal for retouching images, as well as generating striking artistic effects (and you can apply it to 8-bits- or 16-bits per-channel images). Forward Warp will probably see the most use, but Pucker, which moves pixels towards the centre of the brush as you hold down or drag, and Bloat, which does the opposite, are useful, too. Turbulence, which randomises pixels, is ideal for creating clouds and similar effects.

23 Drop girl in flames

With the base flames prepared, it's now time to add the girl's image. Open your new girl image file, then copy and paste it into a new layer. You may need to resize the image (Edit>Free Transform), so that it looks as though the girl's torso is emerging from the fiery logs.



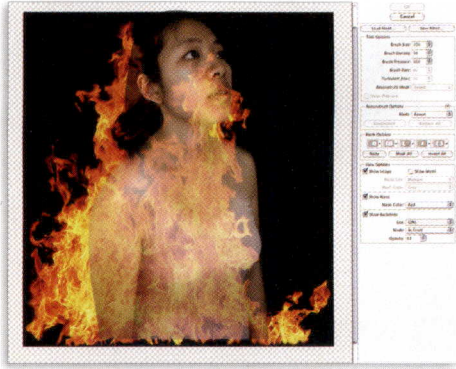
24 Ethereal effects

Drop the Layer Opacity down to 50 or 60 per cent, using the Opacity slider at the top of the Layers palette so that you can see what you're doing. Now add a Layer Mask and, with a large, soft brush, paint out the lower half of her body, to make the figure seem more ethereal and to remove harsh edges. Use the logs as a guide to what you should paint out. Black in the Layer Mask paints transparent holes in the image, but white paints the opaqueness back again if you make a mistake or want to fine-tune the effect.





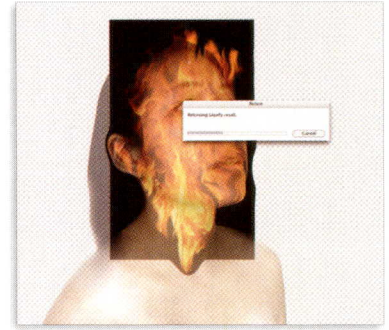
- 25 Adding feminine fire** Paste one of the larger flame images into the document, then select the Liquify tool (Filter>Liquify...) to open up one of *Photoshop's* most powerful tools. Before you do anything, though, ensure that Show Backdrop is selected. Use the "girl" layer as a guide, with a mode set to In Front and an Opacity between 50-60 per cent.



- 26 Apply some Liquify** With the Forward Warp tool, which works rather like the conventional Smudge tool, push the flames into the shape of the body – try increasing and decreasing the brush size to distort different-sized areas. The tool takes a little getting used to, so try experimenting first, then cancel and try again. The fluid nature of flames makes them ideal candidates for manipulation with the Liquify tool.



- 27 Follow the body** Repeat the process with different kinds of flames, and note that some images will work better with certain areas of the body than others. Summon up all your artistic skills to push the flames so that they appear to follow the contours of the girl's body and face, around the chin and over lips, sinking into eye sockets, curving around shoulders and so on.



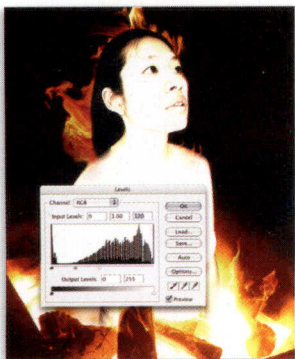
- 28 The invisible fire girl** Change the Liquified flame Layer mode to Screen, temporarily hide the original girl image and see how the flames seem to be licking the contours of an invisible shape, suggesting that some elemental figure is rising out of the flames. We need to add a little bit more detail to complete the image.



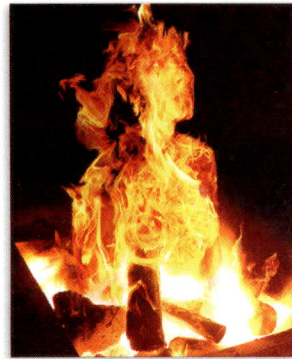
- 29 Make the girl see red** Duplicate the girl layer by dragging it to the New Layer icon at the bottom of the Layers palette. Choose the Hue/Saturation dialog (Image>Adjustments>Hue/Saturation) and click the Colorize check box to apply a universal colour to the image. Select a nice reddish hue, such as 13, from the Hue slider and pump up the Saturation. Click OK.



- 30 Bring a little detail back** Now change the colored layer's Opacity mode to Hard Light and drop down the overall Opacity to between 30 and 40 per cent. This returns some of the original detail of the girl back to the flames, but may seem a little too much, so use a Layer Mask to paint out unwanted parts with a soft, fat brush.



- 31 Bleaching agent** Make another copy of the originally pasted girl layer and this time open up the Levels dialog (Image>Adjustments>Levels...) and create a high-contrast, bleached version of the girl. Do this by dragging the white histogram triangle to the left until only a few key details are showing. Click OK to apply.



Layer Masks

Photoshop provides you with a number of ways to cut out or mask images in order to create a matte and you'll probably use all of them at some stage, depending on the job in hand. At the manual end, you can paint out unwanted backgrounds with the Eraser tool (or use Layer Masks for better results). The Pen tool may be quick, but it's better for objects with clearly defined edges. For soft-edged items, such as hair or fur, use the Background Eraser tool instead, or – better still – the Extract command in the Filter menu. This opens your image in a new window, with tools for defining the edge of your object and the keep area. It's not ideal, but with practice acceptable results are possible. Professionals will probably stump up for a third-party plug-in such as *Mask Pro* or *Fluid Mask*, which can do in minutes what might take hours in *Photoshop* alone.

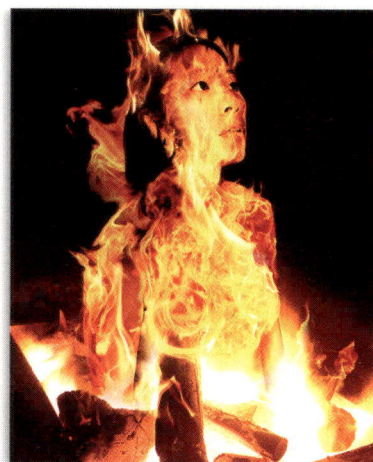
Mask Pro is available as part of Extensis's *Photo Imaging Suite*, priced at \$499.95 (£281). For details, visit www.extensis.com. Vertus's *Fluid Mask* is available for a special price of £179 for a limited period. To take advantage of this offer, go to www.vertustech.com/fm_buynowUK.htm.

Screen and Multiply

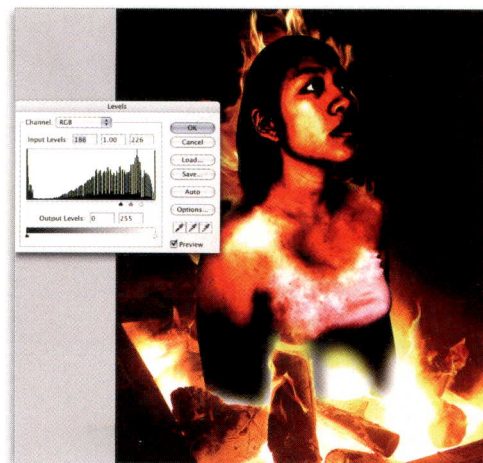
One of the most powerful ways of matting different layers onto each other is by using Layer modes – in particular, Screen and Multiply. Screen looks at each channel's colour information and multiplies the inverse of the blend and base colours. The resulting colour is always lighter. Screening with black leaves the colour unchanged, whereas screening with white produces white. The effect is rather like projecting multiple photographic slides on top of each other. Multiply, on the other hand, looks at the colour information in each channel and multiplies the base colour by the blend colour. The resulting colour is always darker. Multiplying any colour with black produces black, whereas multiplying any colour with white leaves the colour unchanged. When you're painting with a colour other than black or white, successive strokes with a painting tool output progressively darker colours.

"PREPARE YOUR FLAME IMAGES WITH CARE AND YOUR FINAL IMAGE WILL REALLY LOOK FANTASTIC"

32 For perfect matting Change the layer's Opacity mode to Multiply (the opposite of Screen). With this mode, the white areas become transparent, leaving only the darker areas, which multiply their darkness value with the pixels below (see "Screen and Multiply"). This ensures that the key details are perfectly matted over the flames. As before, use a Layer Mask to remove unwanted areas.



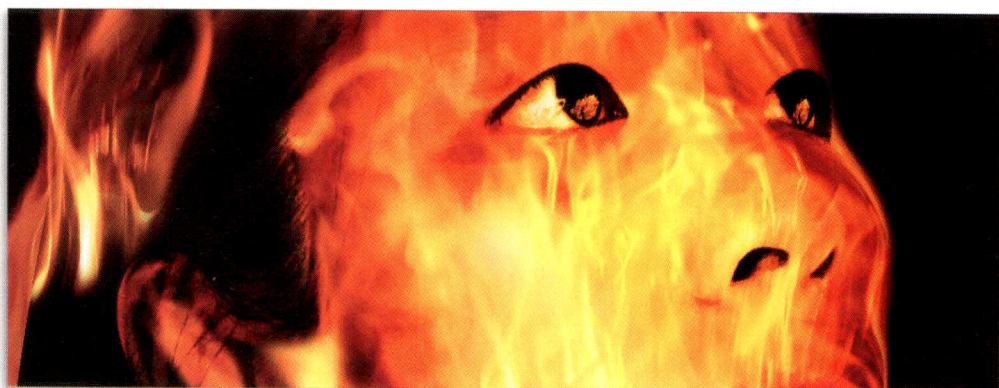
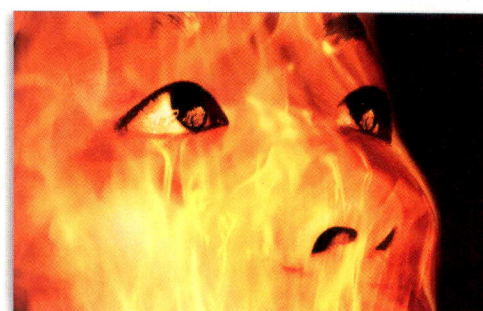
33 Creating highlights Copying the original girl layer again, make another high-contrast version using the Levels dialog. This time, create a very dark version by bunching the triangles up on the right-hand side of the histogram. This creates some useful highlights that you can matte against the flames – use the Overlay Transparency mode with a low Opacity setting.



34 Tweaking colour settings Duplicate the dark, high-contrast girl layer and change the Layer mode to Lighten with an Opacity value of 22 per cent. If the colour doesn't seem quite right, fill a blank new layer with a suitable golden yellow colour, change its Transparency mode to Colour and create a Clipping Mask (Layer>Clipping Mask), so that the colour only affects the pixels in the layer below it.



35 Reflective eyes The final touch? To ensure the flames reflect in the pupils of the girl's eyes... Zoom in, paste a flame image selected from your library of fire images into a new layer and set it to Screen. Resize (Edit>Free Transform), so that everything fits inside the pupil area. Use the Spherize tool (Filter>Distort>Spherize) or Liquify to add a touch of curve to the fire, if required.



How long do you think it takes to
get this good? Think again.



Escape Studios graduate Steve Karski created this image in Maya™ after completing a 12-week intensive course. Escape is a primary source of talent, providing world-class training, software and recruitment. Find out more at www.escapestudios.co.uk.



Escape Studios®



Bacon montage masterclass

Turning photographic elements into a painted collage of this quality requires consummate skill and craftsmanship. Think you're up to the challenge?

BY DEREK BACON



ON THE DISC

You'll find all the files you need to complete this challenging Masterclass on Disc A, complete with a finished .psd file. Feel free to use this as a reference.

OUR EXPERT

Derek Bacon has produced work for a number of magazines and newspapers around the world, as well as for advertising and publishing clients. When not making pictures or taking photos of clouds or trees, Derek likes to collect sound. For more info, visit www.derekbacon.com and www.illustrationweb.com/derekbacon



Being a professional illustrator who primarily uses digital photographs for source material, my work often ends up looking more “painted” than photographed; it’s a style I’m well-known for. So when *The Times* approached me to illustrate an article on “eco-etiquette”, it was definitely a “painted” look that the commissioning editor was after. It was important for the picture to have a strong narrative, too, one that would convey what the article was about as clearly as possible.

Generally, the way I work remains the same for each project. First, I assemble the basic composition in *Photoshop*, using photos raided from my personal library or, if required, by shooting fresh material. At this stage, I’m not too concerned with the colours or overall finish of the piece. It’s purely a case of nailing down the composition. It’s only at the “finishing” stage that I begin “painting” over the photo-montage to get the look I’m after, concentrating on colour and light, and basically trying to get the best from the design.

In this Masterclass, you’ll work on all foreground elements in the illustration, and see how to take the photos in their original form through to the finished painted look you see here.

Are you up for the challenge?

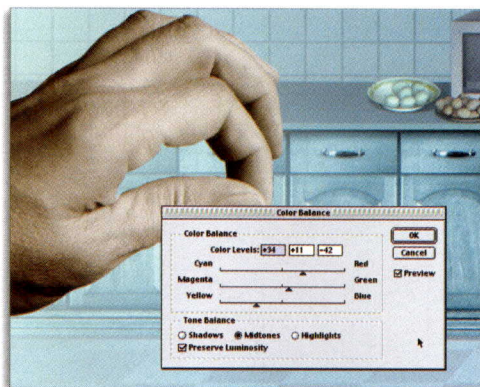
1 Compile photo elements

First off, begin reproducing the layout of the original sketch by sourcing as many suitable elements as possible and photographing any new ones required. As you’ll see from this walkthrough, the illustration comprises pre-existing photos from my collection and new ones shot especially for the project. The first picture to work on is the shot of the hand and the apple core.



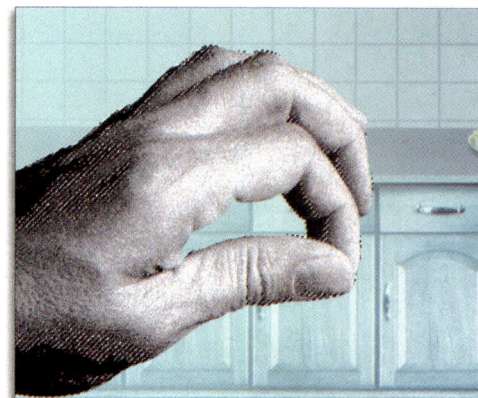
2 Tweak the hand

Open “Hand_apple.jpg”, carefully cut around the hand, and place it on the file “Background.jpg”. Now go to Hue/Saturation and take Saturation down to black and white. With the Burn tool set to 30 per cent and a big soft brush, go over the hand and subtly darken the shadows to bring out the contrast. For a better skin-tone, go to Colour Balance and push the sliders a little towards red, green and yellow, until you find a colour you like.



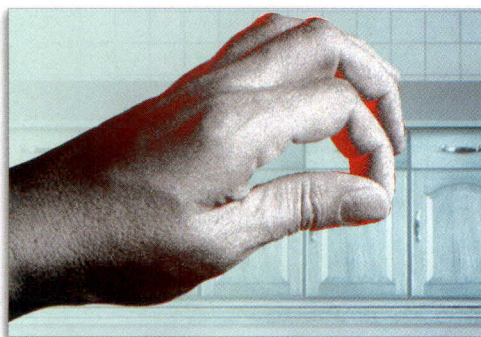
3 Desaturate and Posterize

Now duplicate this layer and desaturate it again. Add Noise of about 9 per cent (use Gaussian and Monochromatic). Next, Posterize the layer (choosing about five levels). With the Magic Wand tool (set at 6 per cent tolerance), click in the blackest area of the shadows, then go to Select and choose Select Similar. This auto-selects the darkest areas of similar contrast.



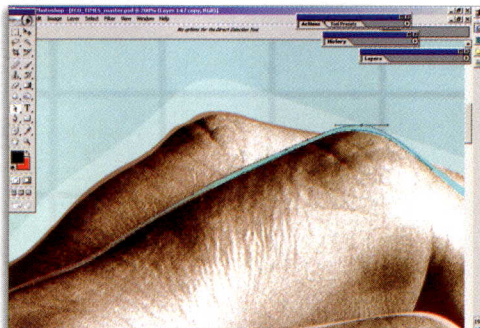
4 Add Gradient Fill

With this selection active, create a new layer and add a Gradient Fill going from black to red at roughly a 45-degree angle. (At this point, you can delete the layer below.) Staying on your new layer, hold down the Cmd/Ctrl key and click once on your original hand layer to activate that layer’s selection. Invert this selection and hit the Delete/Backspace key. This will erase any rough edges from the Gradient Fill and give a good clean edge that fits over the original layer.



5 Emphasise lines of finger

Now with a big soft brush, set at roughly 30 per cent Opacity, rub away at the Gradient Fill in selected places to make a softer blend between the layers. To emphasise the lines of the finger and to reinforce that “painted” look, draw long outline shapes along the edges of the hand with the Pen tool and fill with colours sampled from the hand or background.



6 An apple a day

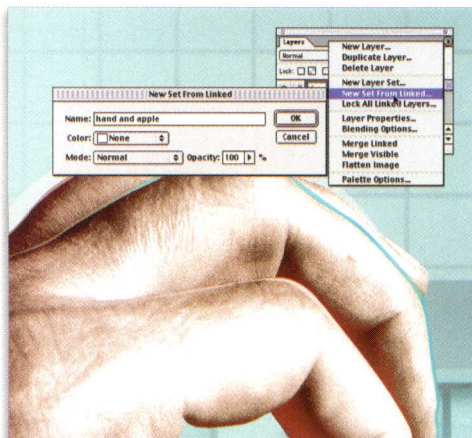
Treat the apple in a similar way, to create a look that’s halfway between a photo and painting. This involves stripping away the detail of the photo to leave just the basic shapes and colours. You need to draw shapes for (roughly) the left side and the bottom of the fruit, then fill them with graded colours, sampled from the apple. Rub away at these slightly to reveal the photograph underneath. Rotate the bottom half of the apple slightly to improve the way it looks.



MASTERCLASS

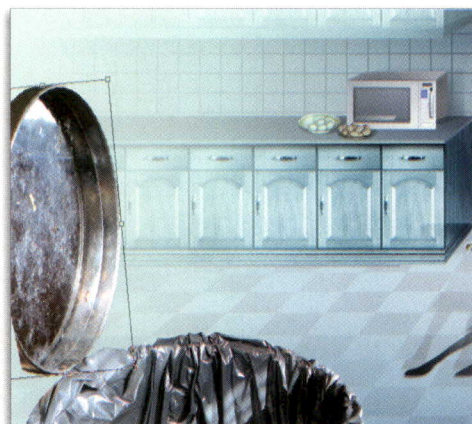
7 Link elements and rename

Now link all these elements together and create a New Set From Linked, naming it "hand and apple".



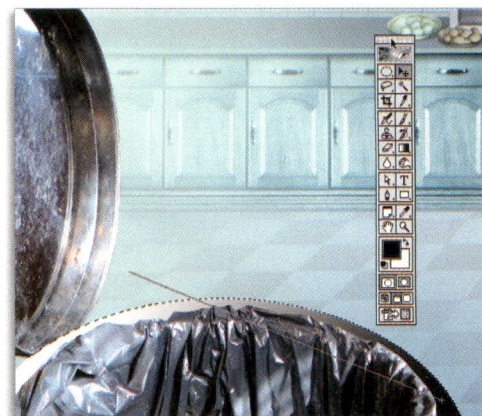
8 Create waste-bin and contents

You want to create a scene that's both interesting in terms of colour and composition, so it's worth treating this part of the picture as a mini-pic all of its own... Open the shot of the waste-bin ("Bin.jpg") and the lid ("Bin_lid.jpg"), provided on Disc A. Cut around these carefully and place them in position below the hand and the apple. The lid may need rotating slightly.



9 Generate abstract metal look

Little has been done to the bin itself, except for the simple addition of a metal rim. Simply draw a circular selection directly behind the bin and fill it with a Gradient Fill, going from black to white. This creates a suitably abstract metallic look.

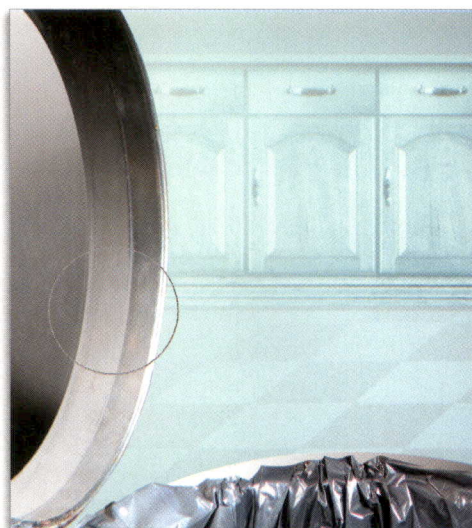


Hierarchy of greys

When working in full colour, it can be useful to periodically view your image in black and white. Stripping away colour and reducing your image to greyscale will indicate how the overall tones of your picture weigh up. This hierarchy of greys will reveal which elements are most dominant in the picture, and which elements might require less – or more – contrast. Although your colours may be different, tonally they could be similar, perhaps too similar, which can affect the picture's impact. Probably the best way to work like this is to add an Adjustment Layer for Hue/Saturation as the top layer in your Layers Palette. Push the Saturation slider all the way to the left so that the image desaturates, and you'll easily be able to toggle between full-colour and greyscale versions of your work.

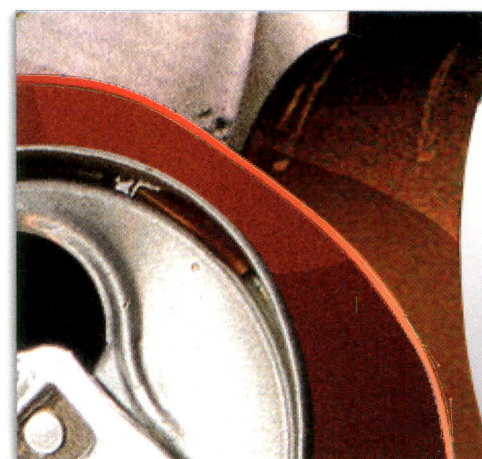
10 Continue filling...

The lid also has these fills: three consecutive circular Gradient Fills, two going vertically from black to white, and one from white to black. Reduce Opacity to allow the original lid to show through, and add outlines to emphasise the shape and form of the bin lid.



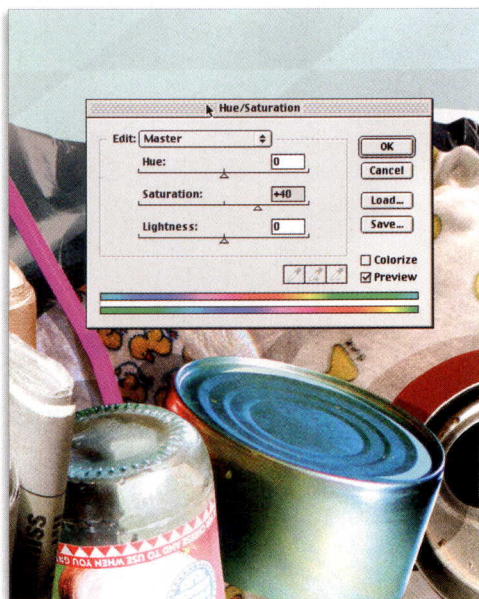
11 Bin contents revealed

The contents of the waste bin are all separate shots. Open "Can.jpg", "Can_2.jpg", "Can_3.jpg", "Papers.jpg", "Straw.jpg" and "Jar.jpg" and begin cutting and arranging the items in the bin. Again, strip away some of the detail, particularly on the newspapers, and replace with more abstract shapes and colours (keeping in mind the overall palette). Remove the Coke can's branding and replace it with a simple red fill.

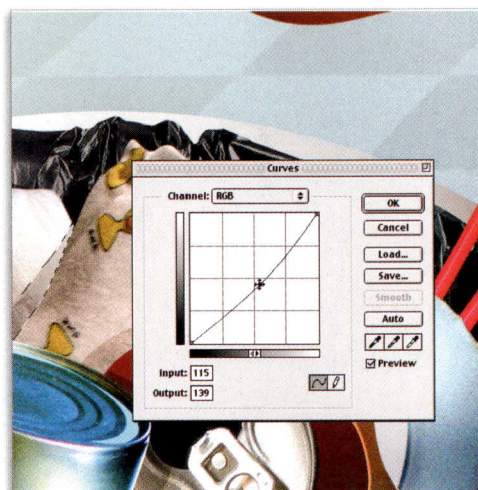




- 12 Create outlines – and saturate!** To reinforce the shapes of the items, create subtle outlined shapes, as you did with the hand in step 6. Push the Saturation levels of the plain cans right up to reveal the muted colours already in the metal.



- 13 Shadows for solidity** Where the pieces of rubbish touch each other, create depth by adding shadows. Simply path a shape on an item that echoes the item in front of it, make a selection from the path, and either bring the Curves down a notch or burn in a little darkness with the Burn tool. Repeat for each piece of rubbish and ensure that all the shadows fall in roughly the same direction.



- 14 Creating the woman** The woman is basically a composite of four different shots: one for the head, neck and chest; one for the arms, skirt and legs; one for the face – and another for the oven glove. First, open "Caroline.jpg", path around the figure carefully (you can ignore the head and neck) and place her near the hand. You may need to rotate and transform her to make her fit properly.



- 15 Cut and scale for positioning** Now open "Caroline_2.jpg" and "Lany.jpg", cut them out and scale them to fit the figure of Caroline you've created. Don't worry about colouring anything up yet – just get the basic figure looking right first.



Balancing act



When looking at an illustration, it's all too easy to overlook the basic construction underpinning it. Yet paying attention to the balance of your composition will strengthen it no end, regardless of what the illustration is about. For example, note here how the angle of the hand matches the angle of the woman's shadow. Note, too, how the triangular area of space above the hand is roughly equal to the triangular area to the right of the woman's shadow. This in turn echoes the overall direction that the eye follows, going from the most foreground element (the bin) to the most background element (the dinner party). Keep in mind this balancing act as you work on your pictures – but remember that it needn't be fixed from the outset.

"I ONLY PAINT
OVER AT THE
FINISHING
STAGE"

MASTERCLASS

16 Healthy foot exchange

You'll see from the original photo that the woman's left foot isn't quite complete. For a quick fix, simply copy her right foot, flip it horizontally and place it directly over her left foot. Rub away the original and you'll be left with two matching feet.



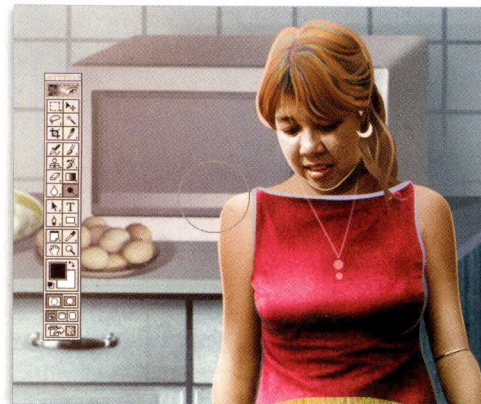
17 Put the gloves on

Now open "Ovengloves.jpg", cut it out and place it in position in front of the woman. Carefully trace shapes over the chequered pattern of the gloves and fill them with a Gradient Fill using yellows and browns sampled from the original image. You can rub away some of these for a subtler look. Now trace further vector shapes over the lightest and darkest areas of the gloves, with the emphasis always on contrast. None of the original photo should show through when you're finished. Use the same technique on the woman's hair.



18 Colouring in

Now that the figure is complete, we can begin adding colour. For the skin tones, see step 2 – for the chest area, though, push Colour Balance much more towards magenta. Note how the woman's face exhibits quite a lot of contrast compared to the arms and shoulders. To bring the two elements closer together, boost the arms' contrast by manually Dodging and Burning the lighter and darker areas.



Go forth and plunder

If photo-montaging is your thing, having a huge collection of source photography to draw upon is absolutely essential. For me, this means constantly taking photos to add to the collection. While always on the look-out for something that's "interesting" and "unusual", I'm regularly photographing more mundane subjects, too – such as road surfaces, clouds, walls, doors and graffiti. I then categorise these images in my personal archive, so that they're ready for plundering on a future project.

Remember that it's up to you to make digital photos work in your design. As you'll see from this Masterclass, photos are crying out to be manipulated. It's your duty to chop, twist, flip, re-colour, blend, paint over and chop them up again (and again). Only then will you serve up something new and interesting.

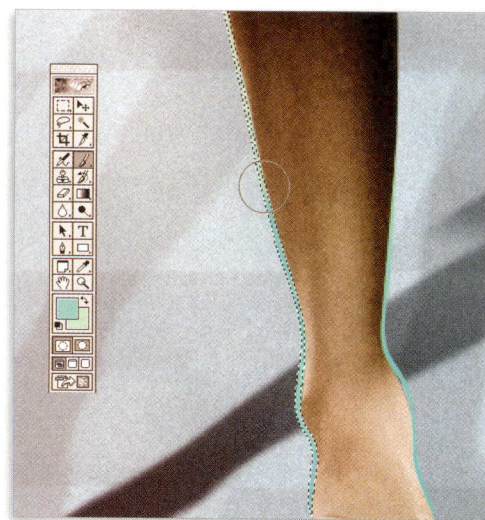
19 Textured skirts

To create an interesting skirt texture, open up and copy "Grass.jpg". Now path around the skirt, make a selection from that path, and select Paste Into. Scale and Transform the grass until you're satisfied with the result, then desaturate it by tweaking Hue/Saturation. With Colour Balance, you can push a good strong magenta colour into it. You can then repeat this process for the folds in the skirt, but using a different part of the grass picture and a slightly different colour tint.



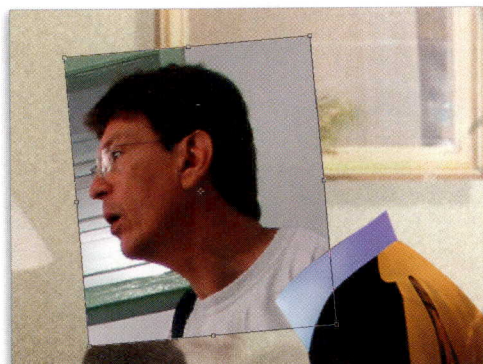
20 Smooth rough edges

Finally, to tighten up the figure and smooth over any rough edges (as you did with the hand back in step 5), draw in long outline shapes around each part of the figure and fill with suitable colours.





- 21 Getting a head** For the figure of the man ("man.jpg"), you'll need to apply the same methods that you used on the hand and the woman earlier. Note, too, that a new head is required (see "Ron.jpg" – it's provided on Disc A).



- 22 Add a sense of motion** To create the motion effect behind the man (it's not actually a motion blur), first link together and merge all the layers involving him. Duplicate this layer, and, using Transform, pull in the figure from both sides so that almost nothing shows (see below).



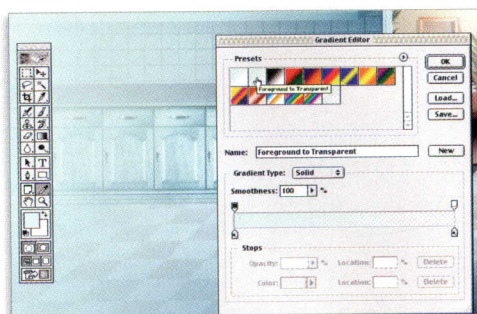
- 23 Motion from Transform** Using Transform again, now stretch this thin figure right out across the page to create this effect.



- 24 Reduce Opacity** Ensure that this layer is behind the man, reduce Opacity to 25 per cent and erase any areas that appear to the man's right (behind him).



- 25 Bringing everything together** To emphasise the foreground elements, we need to knock the background back a little. First, add a one-pixel Gaussian Blur to the background layer, then add Noise of about 4 per cent (using Gaussian and Monochromatic). Now take down the overall Saturation by about 10 per cent, and, on a new layer, insert a Gradient Fill that goes from pale blue to nothing. Drag this from the top-right corner to the bottom-left. Reduce the Opacity of the layer to around 30 per cent. The result? A much less in-your-face background. ■



Blind faith

There's nothing quite like a fresh pair of eyes to point out some glaring mistake in your work. It's all too easy to go "blind" on a picture, particularly when you've been staring at it for 12 hours straight (not recommended). So how can you keep your own view of the illustration "fresh"? One way that works for me is to take a quick screengrab every now and then of the image-in-progress and then flip it horizontally and vertically – spending a few minutes each time staring hard at it (again). Viewing a very familiar image in a suddenly altered way like this helps the brain to "see" the picture afresh – and keeps those smug passers-by at bay!

"IT'S YOUR
DUTY TO
CHOP, TWIST,
FLIP, BLEND
AND PAINT
OVER YOUR
PHOTOS!"



Get *Advanced Photoshop*
delivered to your studio...

PUSH YOUR
DESIGN SKILLS
TO THE LIMIT

DISCOVER
INNOVATIVE
TECHNIQUES

EXPLORE NEW
CREATIVE
HORIZONS

BE CHALLENGED
AND INSPIRED



Save 33%

How to subscribe

PHONE +44 (0)870 444 8682

WEB www.paragon.co.uk

POST Fill in the form below and send it to

Highbury Entertainment Ltd,

Freepost NATW1809, Somerton, England TA11 6ZA

Yes, I'd like to subscribe to *Advanced Photoshop*, as indicated below:

UK only

- ☐ Three issues for just £11.99 – SAVE 33%
Please fill in the Direct Debit form below
- ☐ One year (nine issues) for just £39.99 – SAVE 33%
- ☐ Two years (18 issues) for just £69.99 – SAVE 42%

Europe

- ☐ One year (nine issues) for just £47.61
- ☐ Two years (18 issues) for just £91.16

Rest of World

- ☐ One year (nine issues) for just £61.45
- ☐ Two years (18 issues) for just £111.73

MY DETAILS

Name: _____

Address: _____

Postcode: _____

Telephone: _____

Email: _____

Please tick this box if you DO NOT wish your details to be used for internal promotion by Highbury Entertainment ☐

Please tick this box if you DO NOT wish to receive information about products and services from other carefully selected companies ☐

YOUR PAYMENT

☐ Cheque enclosed (made payable to Highbury Entertainment Ltd)

☐ Visa ☐ Mastercard ☐ Switch ☐ Delta

Card number:

Expiry date: /

Issue No:

Signed: _____

Date: _____

BIG SAVINGS

DELIVERED STRAIGHT
TO YOUR DOOR

FREE CD-ROM
EACH ISSUE

MONEY-BACK
GUARANTEE

**Advanced
Photoshop®**
The magazine for professionals by professionals

Media code: PHS05NODE

If you are ever unhappy with *Advanced Photoshop*, we will immediately refund you for all remaining issues

Please send this to: Highbury Entertainment Ltd, Freepost NATW1809, Somerton TA11 6ZA



Instruction to your Bank or Building Society to pay by Direct Debit



Please fill in the form and send it to: Highbury Entertainment Limited, FREEPOST NATW1809, (Customer Interface), SOMERTON, TA11 6ZA

Name and full postal address of your Bank or Building Society

To: The Manager

Bank/Building Society

Address

Postcode

Name(s) of account holder(s)

Branch sort code

Bank/Building Society account number

Originator's Identification Number

8 | 5 | 1 | 4 | 1 | 2

Reference Number

Instructions to your Bank or Building Society

Please pay Highbury Entertainment Limited Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Highbury Entertainment Limited and, if so, details will be passed on electronically to my Bank/Building Society

Signature(s)

Date

Banks and Building Societies may not accept Direct Debit instructions for some types of account

A6 instruction form

USUALLY £5.00
www.paragon.co.uk

**HOT
DEALS**

FREE DOMAIN NAME

with every new web hosting and broadband account*



AWARD WINNING WEB HOSTING

FREE SET-UP - NO CONTRACT
FREE DOMAIN NAME*
FREE ADVANCED WEB-TOOLS

£4.99 from
per month



All-inclusive pricing includes:

- ✓ Comprehensive control panel
 - ✓ **FREE** expert advice and support
 - ✓ Powerful web-based email
 - ✓ Instant activation
 - ✓ Virus and spam protection
 - ✓ Powered by Namesco's Network
- + Packages include E-commerce, PHP, ASP, SSL, MySQL and Frontpage extensions

FEATURE RICH

**STORAGE
DOUBLED!**

PACKAGE	SPACE	POP3	B/W	PCM
StartUp	200MB	5	2GB	£4.99
StartUp+	400MB	10	5GB	£7.99
Business	1GB	25	10GB	£13.99
Business+	1.4GB	50	15GB	£16.99
Enterprise	2GB	100	20GB	£21.99
Enterprise+	3GB	200	30GB	£24.99



2Mbps ^{upto} Broadband

from only **£19.95** inc VAT per month!

FREE UK DOMAIN NAME
FREE CONNECTION
FREE MIGRATION
FREE SPAM FILTERING
FREE WEB SPACE
FREE ADSL MODEM†
FREE TECH SUPPORT
ONLINE CONTROL PANEL

Package	Speed	Contention	10GB/month Usage	Unlimited Usage†
Home 500	upto 512Kbps	50 : 1	£15.95 inc VAT	£24.95 inc VAT
Home 1000	upto 1Mbps	50 : 1	£17.95 inc VAT	£29.95 inc VAT
Home 2000	upto 2Mbps	50 : 1	£19.95 inc VAT	£34.95 inc VAT
Office 500	upto 512Kbps	20 : 1	£22.95 ex VAT	£31.99 ex VAT
Office 1000	upto 1Mbps	20 : 1	£26.95 ex VAT	£49.99 ex VAT
Office 2000	upto 2Mbps	20 : 1	£29.95 ex VAT	£69.99 ex VAT



FREE BT Voyager 105 ADSL USB Modem†



Namesco are giving away **FREE** Google AdWords vouchers** with every web hosting and broadband account

www.names.co.uk | sales@names.co.uk

Call us on **0870 120 8888**



NAMESCO
WWW.NAMES.CO.UK LIMITED

*Offer applies to .co.uk, .me.uk & .org.uk domain names only. †Fair usage policy applies on all unlimited broadband packages.
**Terms and conditions apply. See www.names.co.uk for details. †Whilst stocks last, offer excludes 256Kbps ADSL package.
Prices quoted exclude VAT at 17.5%. Cheques and major credit/debit cards accepted.
Namesco Limited. Est. 1996. Acton House, Perdiswell Park, Worcester. WR3 7GD

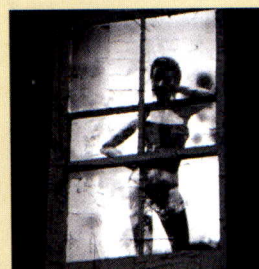
techniques



PEER PRESSURE

72

Yet more outstanding work from contributors to acclaimed *Photoshop* contest site Worth1000. This month's artists, harking from Canada, America, The Netherlands – and good ol' Blighty, of course – reveal how clever image-manipulation is as much about good ideas as technical know-how.



WORKSHOPS

TWIST 'N' SHOUT 76

Recreate the contortions of those classic Levi's ads with our body-wrangling workshop. Deft use of Layer Masks and Smart Objects mandatory! Jason Arber is the man with the mangle...

3D COMPOSITING TRICKS 80

Combining the real and the unreal is a fine art, as our six mini-tutorials by 3D guru Christian Darkin demonstrate. Learn how to create great shadows and reflections, tweak colours to suit, and more.

CREATE AN ANIMAL HYBRID 86

Our hybridised beasts drew quite a response from you last issue – so we thought we'd give you some pointers on creating this curiosity. Sam Gilbey is happy to ring-lead the freak show...

RESHAPING LANDSCAPES 92

Mountains just aren't interesting enough any more – so why not let George Cairns help you carve out your own personal monument?

CLEVER COMPOSITING 96

This homage to Hitchcock's *The Birds* gave George Cairns the chance to terrorise a plucky girl with some insane ravens. We reckon it was just a slim excuse to satisfy his mordant sense of humour.

SPRUCE UP YOUR MOTOR 98

Sam Gilbey's Mini must be the most *Photoshopped* in recent history. Here the lucky motor enjoys a colourful makeover, complete with Gradient go-faster radials. We like.

HELPDESK 90

Suffering from corrupt Preferences files? Fuzzy images getting you down? Getting in a muddle over millimetres and points? Resident technical expert Karl Foster offers his sagely advice...



INSIDER INFO 1

PHOTOSHOP CS2 INTERFACE SECRETS 84

It's the small and seemingly trivial features that will make the biggest difference to your workflow, argues Trevor Morris.

INSIDER INFO 2

ADOBE BRIDGE: THE INTERFACE 94

In part one of our four-part series, Trevor Morris highlights the key front-end features of the File Browser's successor.

peer pres sure

Prepare to be challenged and inspired by your contemporaries' impressive digital creativity

It's true that a picture may tell a thousand words but sometimes you need a thousand words just to get to the bottom of a picture. Here we look at strange and interesting images created by other readers and artists and we find out how they were executed and the problems that were encountered along the way.

Many of the images featured this issue have been specially selected from Worth1000.com, a *Photoshop* contest site, and demonstrate a diverse range of techniques that you'll find useful in your own work. Like what you see? Then contact the artist directly – or check the accompanying rubric, which details how the image was created from scratch.

Want to see your work on these pages? Then send us relevant JPEGs at dan.goodleff@paragon.co.uk and we'll get back to you if we want to print them.

You'll stand a better chance of seeing your work in print if you adhere to the following criteria: make sure that your images are high-quality TIFFs or JPEGs (RGB or CMYK), 300dpi minimum, and can be printed at 15cm x 15cm minimum. Don't forget to include a small text file detailing how you created your work, too.



Running Around Like A...

NAME: Dave Gaskin (aka 'SigurRos')

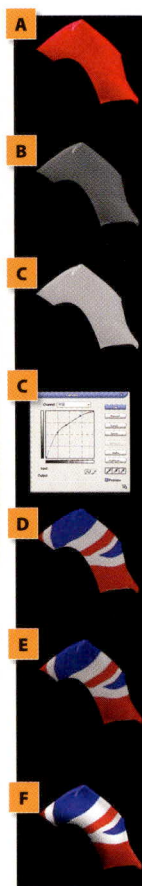
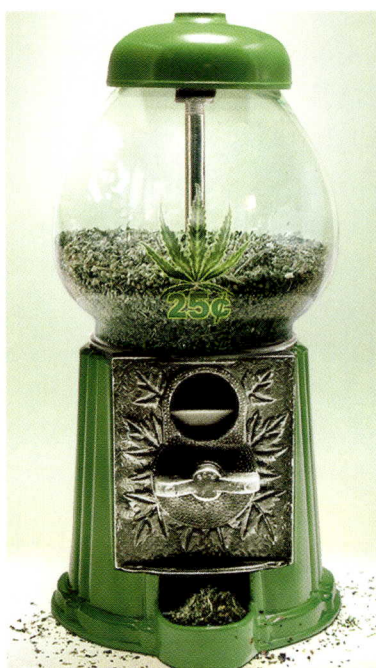
CONTACT: b_cool_2@hotmail.com

"After carefully painting out the chicks' heads from the original image, I set about recreating the feathers' original texture and colour," explains Dave. His tool of choice? The ever-popular Eyedropper. "I used this to sample the varying shades of yellow and orange, combined with a small soft-edged brush, set to 75 per cent Opacity." By gradually and sensitively applying layers of colour, Dave ensured even greater realism. "To finish off, I applied the Burn tool, to add a hint of shadow, and the Smudge tool, to bring out the soft edges against the black background." Dave is modest about this particular achievement. "It's a simple concept that wasn't too difficult to implement," he says, "but it works surprisingly well."

Vending Machine and National Rose

NAME: Wendy Biss
CONTACT: wbiss@sympatico.ca
SOURCE: www.istockphoto

Recreating glass is a challenge even for a seasoned *Photoshopper*, as this innovative take on a traditional gumball dispenser demonstrates. "I sourced the image from a stock photo library," says Wendy, who lives and works in Toronto. "After studying the way the light fell on the glass, I set to work..." Image elements she wished to retain – the base of the dispenser, the shaft and the top – were isolated first. "This is quite simple to do, but there are many ways of doing it. I prefer cutting out everything with the Pen tool. It's precise and gives me total control over my selections." After placing said selections on their own layers, for better control, Wendy digitally shot a glass bowl filled with catnip – "It closely resembled the product I was trying to portray!" – then dropped the result on top the source photo, masking it to blend the two components together. "To finish off, I added a mute background, some colour and lighting effects – and a recognisable logo." In total, the image required just 24 layers.



CREATING THE ROSE

Wendy entered the vibrant image below-left for a nationalism-themed contest set by Worth1000. "I chose a rose because it was both beautiful and challenging, and I used the Union Jack because of its highly visible colours and markings," she says. She concentrated on just one rose in her source image, isolating it from the rest petal by petal. Follow the steps below to recreate the final effect in detail.

DO IT FOR YOURSELF

- 1 Once all the petals have been extracted and placed on their own individual layers, duplicate them (Cmd/Ctrl+J) **A** and then desaturate these copies (Cmd/Ctrl+Shift+U), grouping and placing them above the originals **B**. You can hide the original layers by clicking on the eye icon beside the corresponding layer in the Layers palette. "At this point," says Wendy, "you might find it useful to keep track of the original petals, the desaturated copies and any future copies, by placing them in their own Layer Sets."
- 2 Now add a Curves Adjustment layer (Layer > New Adjustment Layer > Curves) and play with the Curves settings to lighten the image and bring out some much-needed contrast **C**.
- 3 Open up your flag image and overlay it on top of your petal layers. Select a petal shape by Cmd/Ctrl-clicking on its layer in the Layers palette. Then click on the flag layer while the selection is still active and Ctrl+J to cut a copy of the active shape out of the flag. "The shape you've cut out will look flat," says Wendy, "so use the Liquify filter (Ctrl+Shift+X) to make it conform to the shape of the petals. This will take practice to achieve the desired result, so be patient as you experiment with the Warp tool (W) and different brush sizes and pressures, particularly if you've never used it before." Note that if you make a shape selection, by Ctrl-clicking on its layer in the Layers palette prior to selecting the Liquify filter, it will open in Mask mode, enabling you to distort the shape contents without losing the shape itself. Once you're satisfied, set the Blend mode of this layer to Multiply and reduce Opacity to about 80 per cent **D**. "Continue in this manner, moving the original flag image around and transforming it to follow the shape of the petals, cutting out corresponding shapes and Liquifying them to follow the many curves," advises Wendy. "You'll need to duplicate the flag image a few times to get all the coverage you need."
- 4 Duplicate the desaturated petal copies and place them above the flag Overlay layers. Set the Blend modes of these layers to Overlay **E**.
- 5 Finally, touch up your petals – the paint highlights and shadows – using the Dodge and Burn tools on a 50 per cent grey-filled layer set to Overlay **F**.





Irish Shoe

ARTIST: Brant Vondruska

EMAIL: bvondruska@charter.net

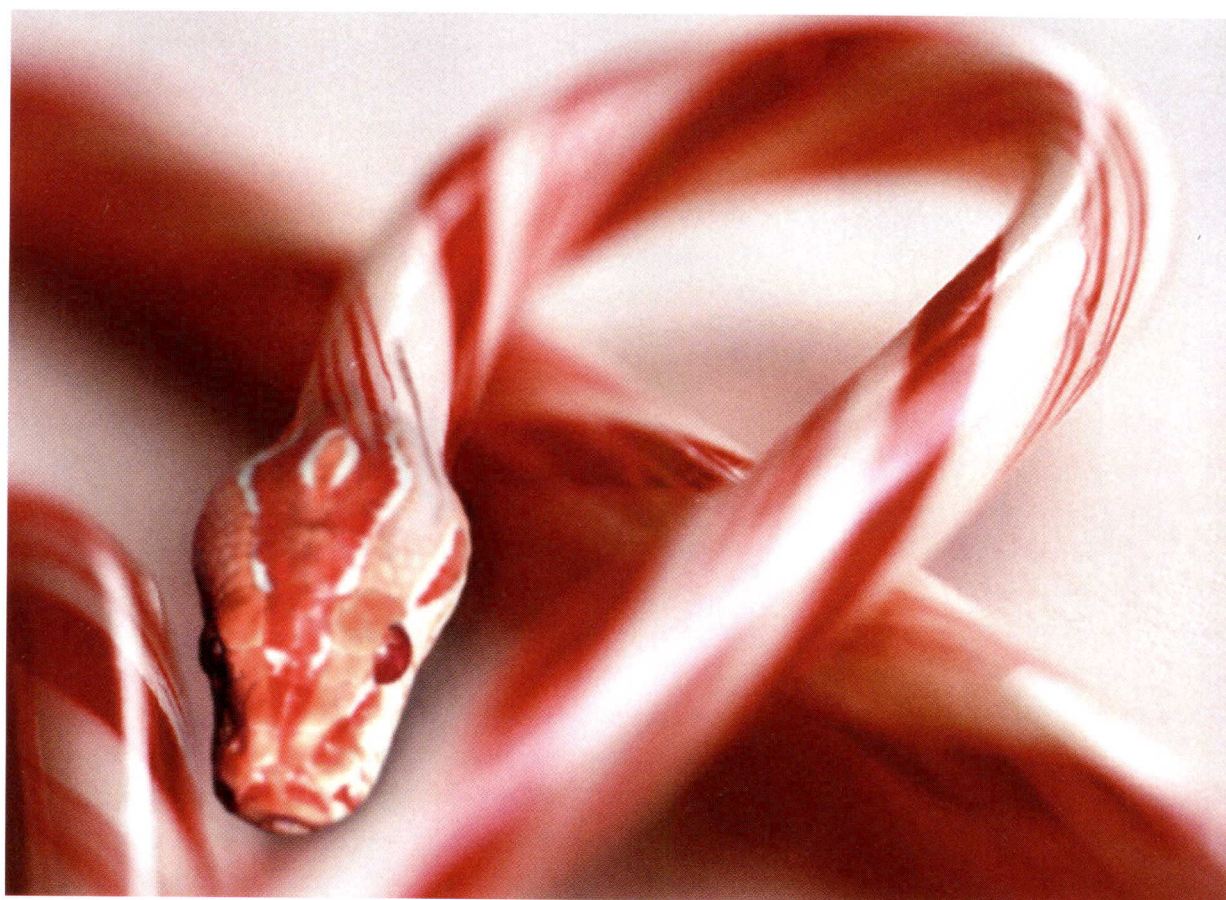
The journey of immigrants around the world – and how their worn shoes could reveal where they came from – provided the inspiration for this piece. "First, I needed to create paths of each of the three sections of the shoe," explains Brant. "At a magnification of 300 per cent, I used the Pen tool to make paths for each selection, clicking on as many handles as possible to ensure a smoother path. I then created a selection of the path with a one-pixel feather radius and saved it." Once all three sections were complete, Brant set the colours, sourcing the hues from an Irish flag and using the Colorize button (under Image>Adjust>Hue/Saturation) to polish the results. "When you select the Colorize check box, your selection will fill with the hue of the set foreground colour. From there, you can tweak things to your liking."

Snake Cane

NAME: Peter Pagie

CONTACT: peter.pagie@tiscali.nl

"A snack with bite!" – that was the thinking behind this startling confection by Peter, created in response to a call by Worth1000 to fashion a humorous "snack product" in 48 hours. "One of the first things I had in mind was to do something with a snake," says Peter. "But the shape was a problem. What snacks boast the creature's lines and curves?" Once he'd happened on a suitable subject, he set about carefully creating the right composition, colouring and using out-of-focus effects to make the treat look more realistic. He didn't use any special filters or plug-ins – everything you see here was done in *Photoshop 7*. "I spent most of the time working on the colours and shadows in the stripes and the texture just behind the snake's head," explains Peter. The blurring proved particularly tricky. "You have to find a careful balance. Too much and it looks overdone; too little and it looks unfinished..."





Waspolin

NAME: Marcel Wiegiers
 EMAIL: info@fris-design.nl (www.fris-design.nl)
 SOURCE: www.sxc.hu

"I wanted to create an insect that was really an instrument and yet believable as an insect, too," explains Marcel, whose Bagfly and Cataccordion caught our eye last issue. "I always thought the eye of a wasp looked like the chin-rest of a violin," says the Dutch artist. "And that gave me the initial idea..." He then set about finding appropriate violin and wasp images on Google. Once he'd located suitable copyright-free material, he set to work on the violin images, isolating the scroll and f-hole (for the abdomen) and the bow and strings (for the wings).

"First, I stitched the scroll of the violin to the wasp's abdomen, using the Mask and Stamp tools to bring the elements together. I wanted to retain some of the textures of the wood, without losing the original wasp's colouring." He used the Selective Color tool to help him achieve this. "To avoid losing too much of the wasp's identity, I also copied some parts of its body onto a separate layer and added a soft light. I then used the Stamp tool and a little airbrushing to blend elements back into each other."

Marcel is particularly proud of the work he did on the f-hole, which you can see immediately behind the insect's thorax. "I masked it out and corrected the colours so that it looks as if the inside of the wasp is made of wood, just like a real violin."

The violin bow wing required a little extra flourish. "I masked it out after deleting the original wing, using the Stamp tool and Healing Brush. Then I copied the layer and applied Motion Blur and reduced its Opacity to suggest movement."

And the strings? "The Pen tool helped there," he says. "And to darken them in the shadows, I used a soft masking brush. I drew the screws on the antennae with the Airbrush – and copied as required. Each one looks different because I used the Transform tool and some Color Correction to change them. To finish, I used a one-pixel brush and drew hairs on the wasp's back, adding extra shadows where I felt they were needed." ■

Orangion

NAME: Brian Kelsey
 CONTACT: bpkelsey@adelphia.net

Brian's managed to integrate his two subjects so well that the resulting fruit/vegetable really caught our attention. So what's his advice on creating the perfect hybrid produce? "It's all in the initial photography," he says. "I made sure to shoot the onion and the orange under the same lighting conditions and to orientate them in the same way." The eye is sensitive to out-of-kilter images shoehorned together; it just doesn't look right and can ruin the final effect. It's a luxury not many can afford, reckons Brian, but there's no other way to ensure a top result. "Blending subjects like these together, when they're photographed in an identical manner, helps to create a remarkably realistic final product with relatively little work," he says. The minimalistic white background, shadow and the well-judged juice droplet help to strengthen the illusion further.



A quick glance at this image might not immediately reveal anything wrong, but look a little closer. Something isn't quite right, is it? In fact, no amount of twisting could possibly get a real human being to assume such a contorted position...

It is, of course, digital sleight-of-hand, or, more precisely, a digital sleight-of-mouse. And the secret to doing it well is in knowing where to join the component parts and mastering the blending techniques that make the whole thing look so seamless. As always, preparing your images beforehand is vital. Ensuring a consistent colour balance is tricky with images taken under different lighting conditions, so wherever possible make sure yours are taken at the same time. Shadows with the same levels of diffuseness will really help to sell the illusion, too.

Once you master these techniques, the possibilities and variations are endless. Soon you'll be grafting an extra head onto that picture of Aunt Mable or creating physically impossible additions to the Kama Sutra...



ON THE DISC

You'll find a full .psd file – plus source files (girl_right.dng, girl_left.dng) – for this tutorial on Disc A.

OUR EXPERT

Jason is co-founder and Editor-in-Chief of online art and culture magazine Pixelsurgeon (www.pixelsurgeon.com). He's also an Art Director of Start Creative and new venture Children of Finland, has used *Photoshop* since version one and even dreams in Layer Blend mode. He likes to make people uncomfortable by doing nothing.



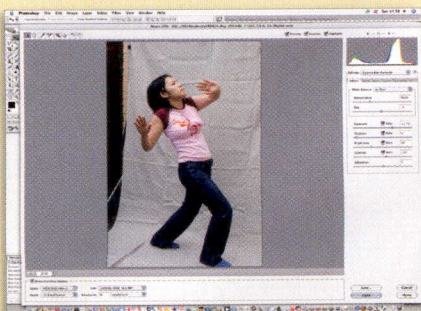
TWIST 'N' SHOUT

It takes considerable skill to pull off a trickshot like this. Glueing parts of a figure the wrong way around simply won't do. A refined tracing technique, careful use of Layer Masks and subtle brush-work are what's required to create such great results

BY JASON ARBER

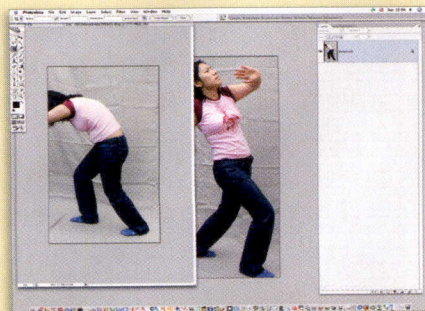
1 First, the right...

Open up the "girl_right.dng" image in *Photoshop CS*. This should fire up the app's Camera Raw interface. Make any small tweaks to the image you want, then either save the settings using the Save... button or make a mental note of what you've done so you can apply it to the remaining image. Once you're happy, click Open.



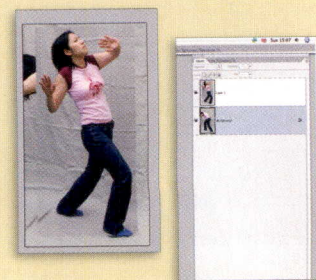
2 ...then the left

Open up the second image ("girl_left.dng") and apply the same settings to the Camera Raw interface. While both images are on screen, check to see that the colours match (colour can vary from shot to shot on digital cameras when shooting in Auto mode). If they're adrift, use *Photoshop's* Colour Match filter (see "Colour matching") to bring them together. Fortunately, the colours here should be close enough for you to move on to the next step.



3 Combine the two

Crop both images to remove unnecessary background detail – but still leave a little elbow room, so you don't feel cramped – then paste the "girl_right" image into a new layer on the "girl_left" image. At this stage, it's a good idea to save your new composition with a different name.



4 Let the tracing begin!

With the Pen tool, begin tracing around the top image. For the smoothest path possible, try and use as few points as possible (this can take some getting used to if you're unfamiliar with Bézier paths). Another little tip: don't feel obliged to keep every detail. The viewer won't know that you've erased a troublesome bit of hair.



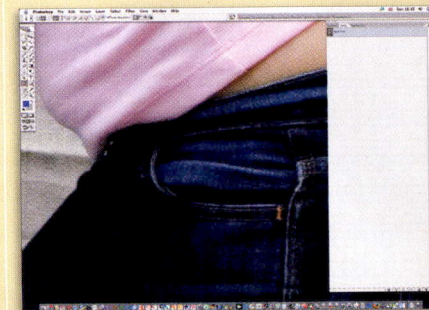
5 Turn selection into new layer

For the top image, there's no need to cut out the jeans, so skip that part. Just keep enough of them to aid you when it comes to montaging the halves together. Once you've finished your path – by clicking on your start point – convert it to a selection by clicking the "Load Path as a Selection" button at the bottom of the Paths palette. Finally, turn the selection into a new layer to create a cut-out of the top half of the body (Layer>New>Layer via copy).



6 Close-up waistband work

Do the same for the bottom half of your montage. This time, however, pay close attention to the natural divide between the two images – namely, the waistband of the jeans. Zoom in close while you use the Pen tool for greater accuracy.

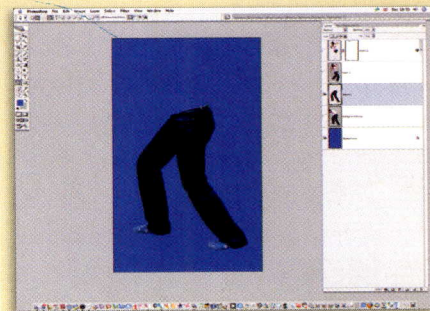


Colour matching

The option to colour-match photos (via Image>Adjustments>Match Color...) is a handy new function in *Photoshop* – when using several images, it can help you ensure consistent skin tones, for instance. You can also use it for more creative experimentation if the whim takes you. Entire images or specific layers can be targeted, making it possible to match two distinct files or two layers within a single file. Although there are a plethora of options for the seasoned professional, the novice can obtain great results with just a couple of clicks.

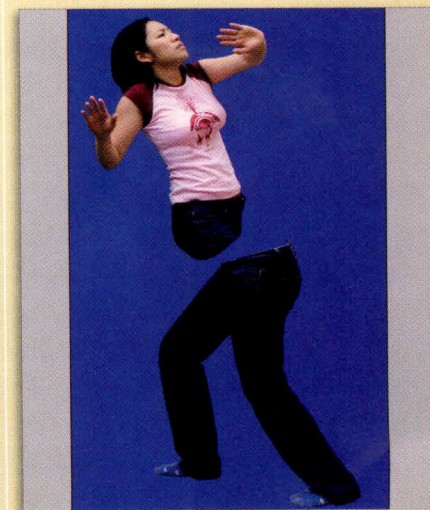
7 Cut out bottom-half

Once you've finished the path, follow the procedure in step 5 to create a cut-out of the bottom half of the body. To see more clearly what you're doing, create a new background layer and fill it with a solid colour. This way, you can check the integrity of your path's edges more easily.



8 Adjust the images

Now you should have two floating cut-outs of the top and bottom halves of the girl's body. Because we have an accurate waistband path on the jeans half of the image, it makes sense to make that the top layer, so drag the layers to re-order them. Also, make a layer folder (or "group") and tidy away the original images in case you need them again. Make the folder invisible by clicking the Eye icon next to the folder.

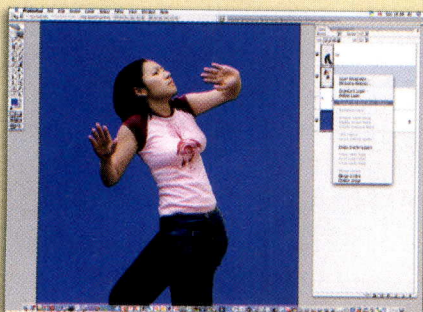


Smart design

Smart Objects are one of the most useful new additions to *Photoshop*. Traditionally, shrinking a graphic down to a fraction of its original size and then enlarging again would result in messy interpolation and an ugly, blurred mess. But with **Smart Objects** (which reference the original file), images remain sharp and clear. **Smart Objects** work with vector graphics, too. You can nominate an element to be a **Smart Object** when placing or pasting it into *Photoshop*, or you can take an existing layer or selection of Layers and turn them into **Smart Objects** on the fly.

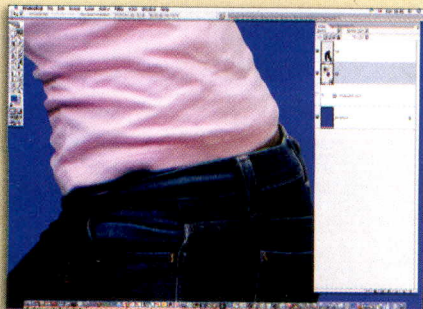
9 Set up a Smart Object

As you move the top half of the girl into position, you'll see that the angle is almost right, but not quite. You're going to have to angle the top half differently... To avoid pixels being destroyed while trying out different positions, turn the layer into a **Smart Object** (see "Smart design"). To create a **Smart Object**, right-click the layer or with the layer selected click the fly-out menu button at the top of the Layers palette and choose "Group into New Smart Object".



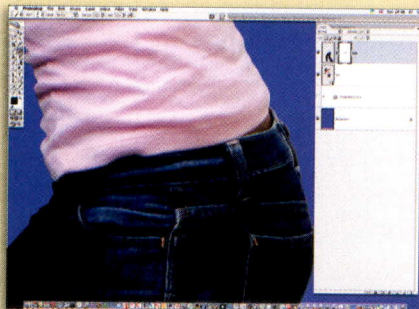
10 Align torso

Rotate the top half of the girl (Edit>Transform>Rotate), so that the two halves are better aligned (use the waistband as a guide). It might be useful to change the top layer's Opacity down to 60 per cent, so that you can see the alignment in more detail. Once you're done, change the Opacity back again.



11 Working with a Layer Mask

Now comes the tricky bit: getting the two halves to seamlessly blend. Create a **Layer Mask** on the top half of the image by clicking on the **Layer Mask** icon at the bottom of the Layers palette. Now carefully brush away parts of the layer using black with a soft brush. Judging what to keep and what to paint out will take trial and error; luckily, painting with white in the **Layer Mask** will enable you to rectify any mistakes.



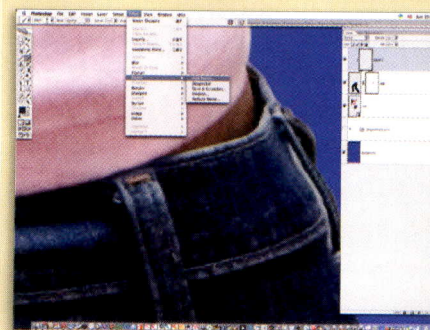
12 Deploy a Clipping Mask

Once you're happy with the result, you may want to add a subtle shadow where the t-shirt overlaps the waistband, to help bind the two elements more closely together. Create a new layer above the jeans layer and convert it to a **Clipping Mask** (Layer>Create Clipping Mask). Anything that you paint in this layer will now be masked by the layer below, enabling you to use a soft-edged brush without worrying that the colour will spill onto the skin or t-shirt.



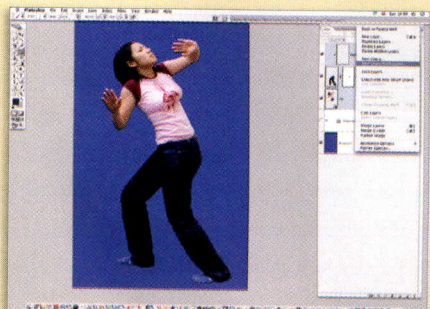
13 Shadows and artefacts

For the shadow, sample a dark colour directly from the jeans using the **Eyedropper** tool. Although the shadow might be subtle, it's still a good idea to add a little noise (Filter>Noise>Add Noise) to match the underlying image's own grain or JPEG compression artefacts. Experiment with small values to ensure a close match.



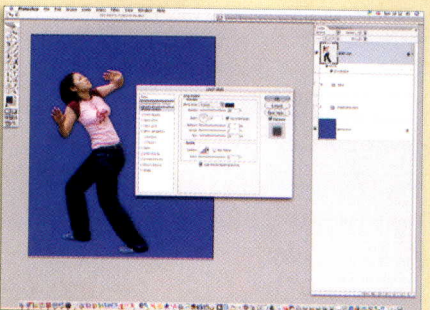
14 Group your layers

To keep everything tidy, group everything together in a new folder. Note that *Photoshop* CS and CS2 have slightly different methods of selecting multiple layers. *Photoshop* CS (and earlier) requires you to link layers with the **Chain** icon, but *Photoshop* CS2 enables you to select multiple layers as you would multiple files in OS X's **Finder** or **Windows Explorer**. Once the layers are selected, choose "New Group from Layers..." from the pop-out menu at the top of the Layers palette.



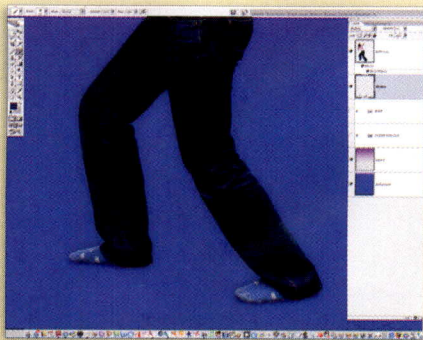
15 Apply dropshadow

Make a copy of your new folder by dragging it to the **New Layer** icon at the bottom of the **Layer** palette. Because you can't apply **Layer Styles** to folders of layers in the same way you can apply **Layer Masks**, flatten the duplicate folder into a single image by choosing **Merge Group** from the pop-out menu. Now you can apply a subtle **dropshadow** to the whole image.



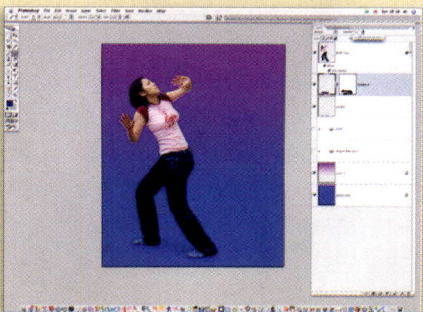
16 Ground bendy girl

To ground our subject better – at the moment, she looks as if she's floating in the air – you need to apply two subtle shadows. Create a new layer for the first shadow (the one under the girl) with the Transparency mode set to Multiply and an Opacity value of 50-60 per cent. For the shadows just under her feet, use a large, soft-edged brush loaded with a dark colour.



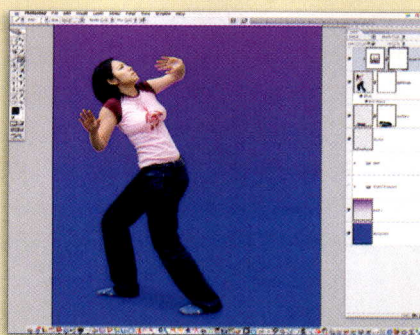
17 Add shadows on another layer

Repeat the process on another layer, only this time use a larger brush and a much lower Opacity, such as 18 per cent. Paint a thick line joining the two feet, then use a Layer Mask and a smaller brush to shape the shadow so that it slightly tapers in the middle.



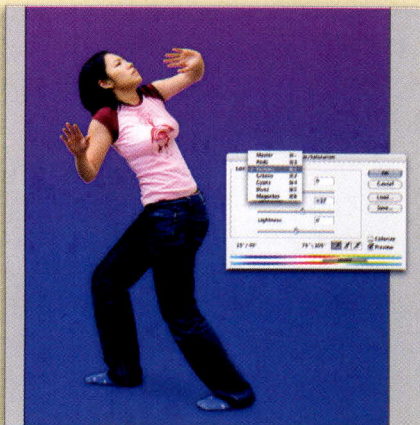
18 Contrast and Saturation

Now that the image is almost finished, it's time for some polish – a touch more Contrast and Saturation wouldn't go amiss, for instance. While you can apply these effects directly, for maximum edibility it's better to use Adjustment Layers (accessed at the bottom of the Layers palette). Choose a Levels Adjustment Layer and beef up the contrast by dragging the black and white sliders slightly towards the middle.



19 Hue/Saturation adjustments

Create a new Hue/Saturation Adjustment Layer and increase Saturation by a small amount. Because skin can go a bit pink with excessive saturation, it's possible to target specific colour zones for adjustment. From the dropdown menu at the top of the Hue/Saturation dialog, select different colour bands and experiment by increasing their individual Saturation values. If the skin looks too pink, desaturate the Magenta value.

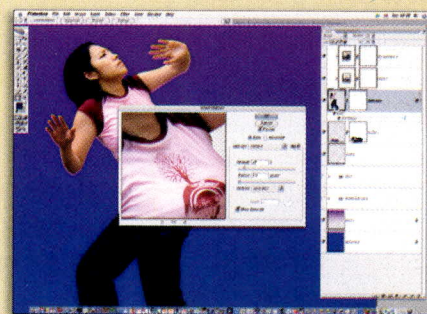


20 Apply the Smart Sharpen filter

The penultimate step is to sharpen up the image. You can sharpen items destined for print more easily than those destined for the screen, where an over-sharpened look can appear ugly. Use multiple passes of Photoshop's handy Smart Sharpen filter (Filter>Sharpen>Smart Sharpen), which works very much like Photoshop's venerable Unsharp Mask, but has a large preview area and enables you to target different kinds of blur. In this instance, Lens Blur works best.

Lossless editing

Almost every tweak you make to a Photoshop file, even subtle changes to Contrast, Curves or Levels, destroys valuable information locked away in the pixels, irrevocably losing detail. If you decide that Saturation is too high, for instance, there's no easy way to reverse the process, except via a quick trip to the History palette. Unless, of course, you're smart enough to use Adjustment Layers, which enable you to make editable changes on the fly without touching the underlying pixels. It's a real godsend for analytically retentive retouchers.



21 Decide background

Finally, decide on your background colour (amending any shadow colours, as required) and save the file for the last time. If your image is destined for the printing press, you may want to do a Save As... from the File menu and save it as a flattened TIFF, which you can subsequently convert to CMYK.



"USE MATCH COLOR TO ENSURE CONSISTENCY ACROSS SEVERAL IMAGES"

3D COMPOSITING TRICKS

Blending the real with the unreal continues to tax even the most experienced of artists and designers – but there are many tricks and techniques that can help you avoid the common mistakes made by over-ambitious newcomers

BY CHRISTIAN DARKIN



ON THE DISC

You'll find support files for this workshop (raptor.png, raptor background.jpg, raptorfinished.jpg, caveman.psd, copter.psd and window.jpg) on Disc A.

OUR EXPERT

Christian Darkin is a freelance illustrator and journalist who has produced images for a range of high-profile newspapers and magazines, including *The Sun*, the *Financial Times*, *Now* and scientific journal *Nature*, as well as a mix of advertising agencies, websites and museums. He's also the man behind the *Darwin* plug-in for *3ds max*. For further examples of his work, visit www.darkin.demon.co.uk.

3D packages nowadays can produce exceptionally realistic looking renders. Even fans of the more entry-level *Poser* are providing images good enough, in some circumstances, to fool the eye. As soon as you start trying to introduce computer-generated images to real photographs, though, the significant differences between the two types of media becomes readily apparent.

Admittedly, you can do a lot in the 3D package itself to ensure your virtual subject fits in with the lighting conditions and perspective of your background image. Loading the latter into your 3D program first, so that you can compare the results while you set up your virtual subject, is a great idea, for example. But even the best 3D renders need substantial work if they're to integrate seamlessly with reality.

CG imagery tends to be cleaner, sharper and more perfectly shaded and exposed than photos. It contains no grain and no imperfections – and colours are stronger and lines more defined. All of which means you've got your work cut out if you want to make it look the real deal.

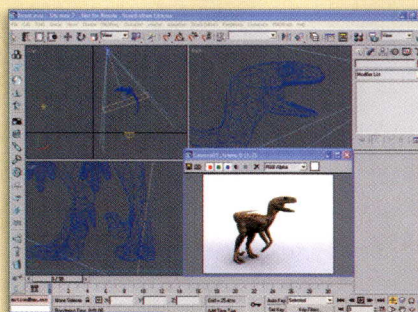
Softening, blurring and degrading are the keywords here, as you're about to discover. Also note that these six techniques for combining the real with the virtual have been taken to the extreme in a few cases. This is for illustrative purposes only – subtler implementations will provide you with even more startling results.

A Colour correction

The colours in a 3D render can differ significantly from those in a photograph. To amend this imbalance will involve correcting the CG element, then applying a colour filter to the entire image

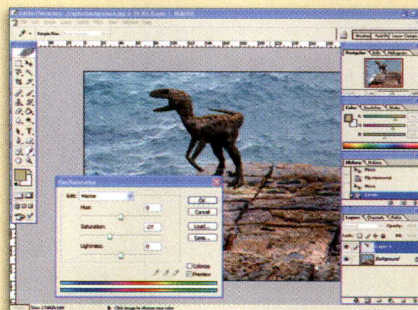
1 Import the image

Here, I've rendered the CG element and saved it as a .png to preserve the background transparency, so I can just drag it into shot. Placing the subject on a flat surface, which renders only shadows (a shadow/matte material in *3ds max*) automatically provides a realistic shadow.



2 Alter the Saturation

Rendered models tend to sport a high level of colour saturation, compared with photos. Reduce the Hue/Saturation slightly to avoid the CG element glowing or looking plastic. You might also have to adjust the Levels of the background image to make the blacks blacker and the whites whiter (3D renders tend to contain a full range of shades, from black to white).



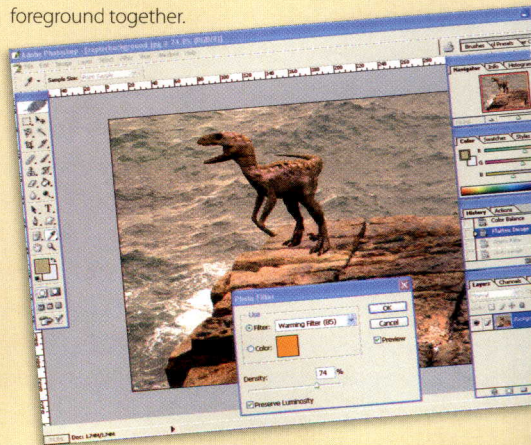
3 Match the colour

Using the Color Balance adjustment tool, fine-tune the colours in your render. Try doing this automatically with the Color Match tool. This rarely works well, so you may end up having to manually adjust the shadows, mid-tones and highlights to match your background.



4 Flatten and re-colour

Finally, flatten the layers and apply Colour Balance, Levels and (if you like) a Photo Filter. Doing this enables you to apply a uniform colour and brightness scheme over the entire image, which helps to bring the background and foreground together.



B Grain

Photographs are always “noisy” – computer-generated images are not. Here, you’ll see how to sully a “pure” Poser render so that it fits in better with a real backdrop

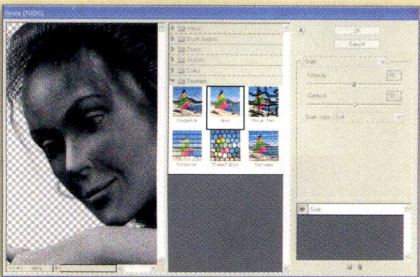
1 Examine the image

Looking at this image close-up, you can see why it doesn’t work. The CG element is perfectly clean and sharp, whereas the background is blurred and shows a lot of photographic grain.



2 Add grain to the effect

Photoshop offers plenty of Grain filters – Noise is good for electronic noise, but Film Grain, while offering a range of effects, tends to flatten colours. The Grain filter (in the Texture menu) is useful if you want a gentler but controllable effect, although you’ll need to experiment to match the new grain with the grain in your photo.



3 Add grain to the whole image

Once you’ve done as good a job as you can, flatten the layers and add grain to the complete image. This blends the edges between the CG and real elements. Here, I’ve used the Grain function in the Diffuse Glow filter. This creates a soft-focus glow that breaks up the hard edges and sharply defined tones of the 3D render.

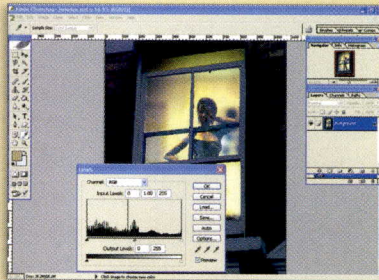


C Degrading the image

For this moody image, designed to look like a voyeuristic snapshot, we’ve degraded the image so much that it’s difficult to detect its computer-generated origins

1 Darken the shot

This shot has already been composited and is now on a single layer. The effects I’m adding to disguise the work are supposed to suggest poor shooting and lighting conditions, and damage to the photo, so it makes sense to add them here. Start by using Levels to darken the exterior and overexpose the interior.

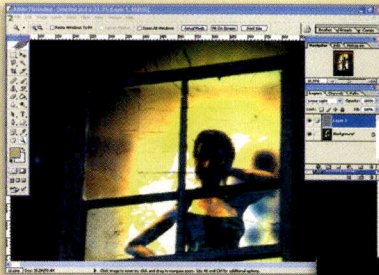


2 Blur the image

This is supposed to be a snapshot rather than a carefully composed photo, so add some blur. Feel free to use both Motion Blur and Lens Blur, but in small amounts. Filter overkill has destroyed many a promising concept.

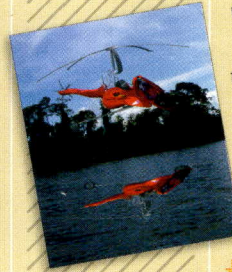
3 Add some dirt

Add a layer of grime to further disguise the shot. Here, I’ve grabbed a dirty texture and overlaid it using the Linear Light method.



4 Desaturate

Making an image black and white is a great way to hide CG effects. Removing colour instantly takes out several potential areas of conflict between the digital and photographic material. The result in this case is a shot that looks much more realistic.



D Shadows & reflections

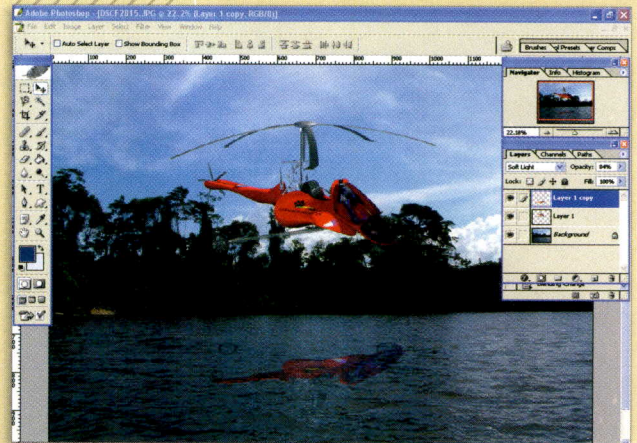
3D objects often look out of place in a scene, because they don’t cast shadows or make reflections in the photo. There are several ways to do this, but creating duplicate layers is often the most convincing solution

1 Duplicate the layer

To create a shadow or reflection, duplicate the shot and use Free Transform to flip it over and squash it slightly. Depending on the image, you may need to use the Liquify or other distortion tools to ensure that parts of the object touching the ground are in contact with appropriate shadows and/or reflections.

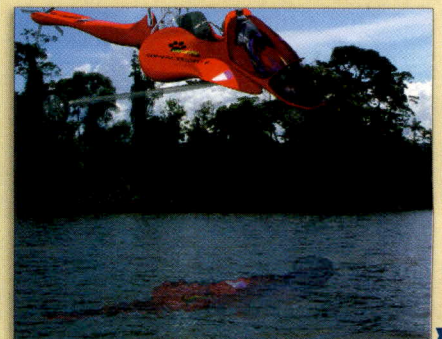
2 Change the Overlay method

For reflections, use a Soft Light overlay. For a shadow, use Normal and reduce the Brightness and Contrast to zero. Depending on the lighting and texture of the surface on which the object’s sitting, you may need to reduce the Opacity of the layer to create a weaker shadow or reflection.



3 Fade it out

Taking a large, soft Eraser, fade the new layer out – leaving it strong where it’s close to the object and gradually weaker as it gets further away. Depending on the conditions in your image, you might also want to add a Blur or, for reflections in water, a Wave filter.

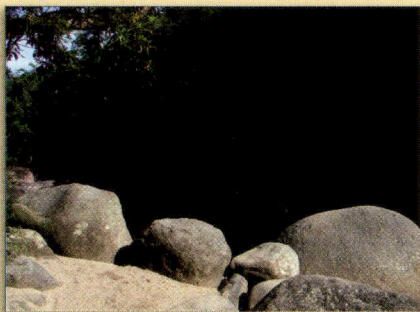


E Composition

Composing a shot well plays a vital role in creating believable CG elements. Here are three tips to help you bring out the best in your work

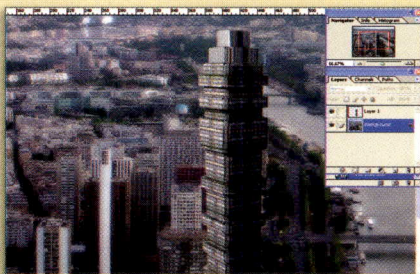
1 Leave a gap

When taking a photo for compositing, take into account the fact your CG objects will (usually) be the main focus of the shot. This image was taken to accommodate a computer-generated dinosaur, for instance. If you came across such a beast and took a photo where the dinosaur wasn't the main subject, people would rightly criticise your photographic skills!



2 Look for natural positions

Look for the most natural way to place your objects in their environment. Here, a massive building appears on the Paris skyline. Placing it in the financial district among other tall buildings makes more sense than in a residential area. If the demands of the scene require you to place (for example) a horse on a tightrope, you'll have to work that much harder to sell the shot.



3 Interaction

Interaction between a virtual object and its real-world surroundings is vital. Most often, this depends on light and shadow, reflections and positioning, but look for other ways to give your 3D object presence, as shown on the right. Make it disturb its surroundings. Make people in the scene take notice of it. Make it solid.

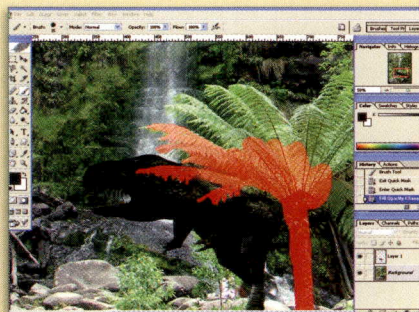


F Compositing the scene

By definition, when you add a render to a scene, you place it on top of the photograph. By adding new elements or parts of the original photo back over the 3D object, you can add greater depth (and reality) to your image

1 Select a plant

When placing small objects in front of your CG element, it's usually best to select them (we've used the Paint Selection tool, because the plant here is a similar colour to its surroundings), then copy and paste them to a layer above the computer-generated render.



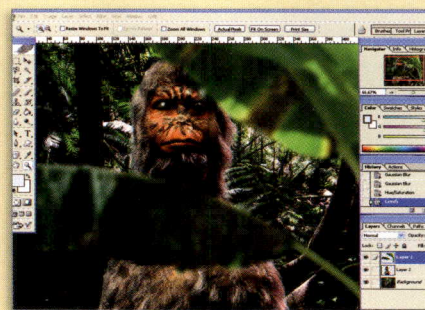
2 Place large objects

If the objects are much bigger, it's usually easier to duplicate the whole layer, then use the Eraser to cut out the objects. Setting Opacity to 50 per cent on the new layer means you can easily see what needs to be removed.



3 Add some foreground

Here, we've brought in a foreground element from another image entirely. Blurring the layer helps to disguise any cut-out lines, but also gives the image depth. You may need to colour-correct this new layer to blend it with the shot.



4 Add a lens flare

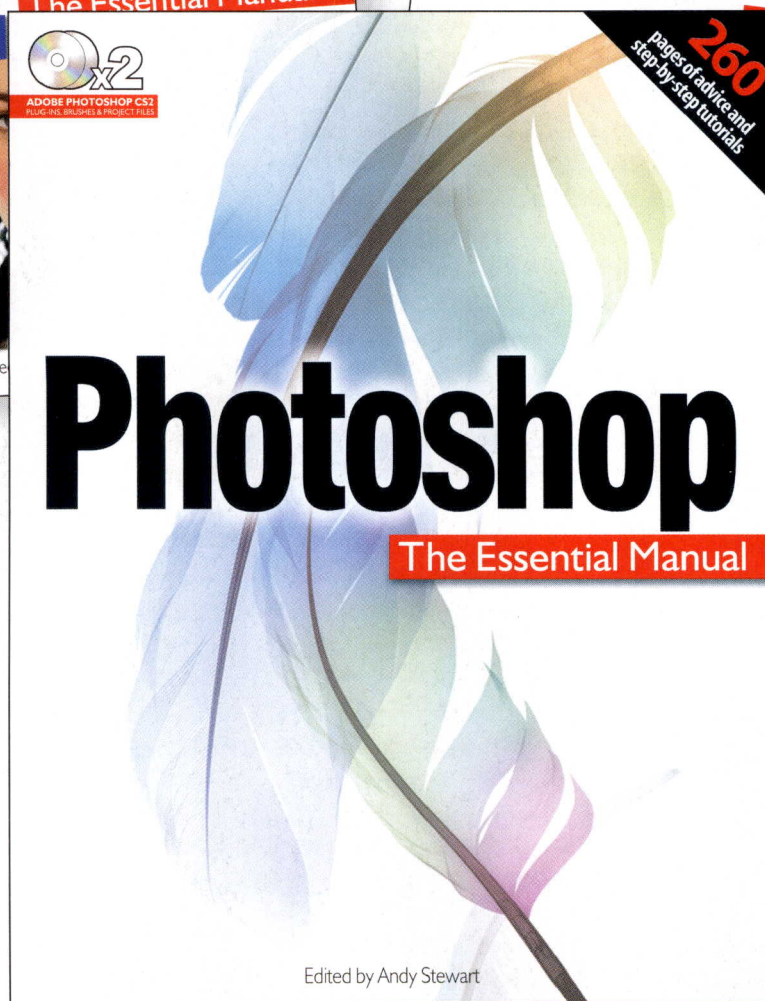
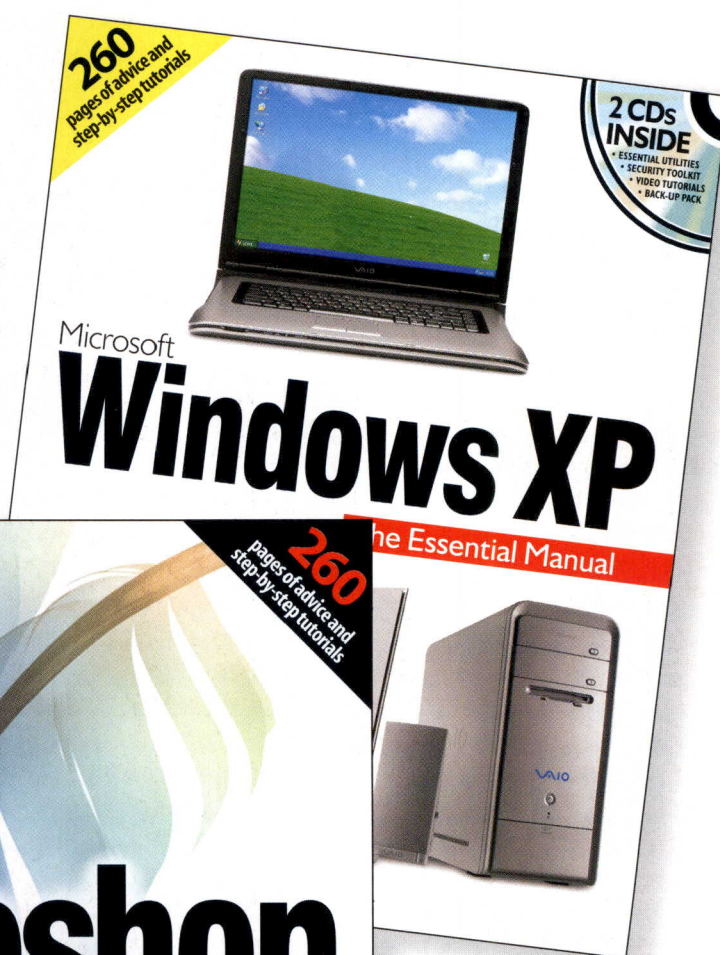
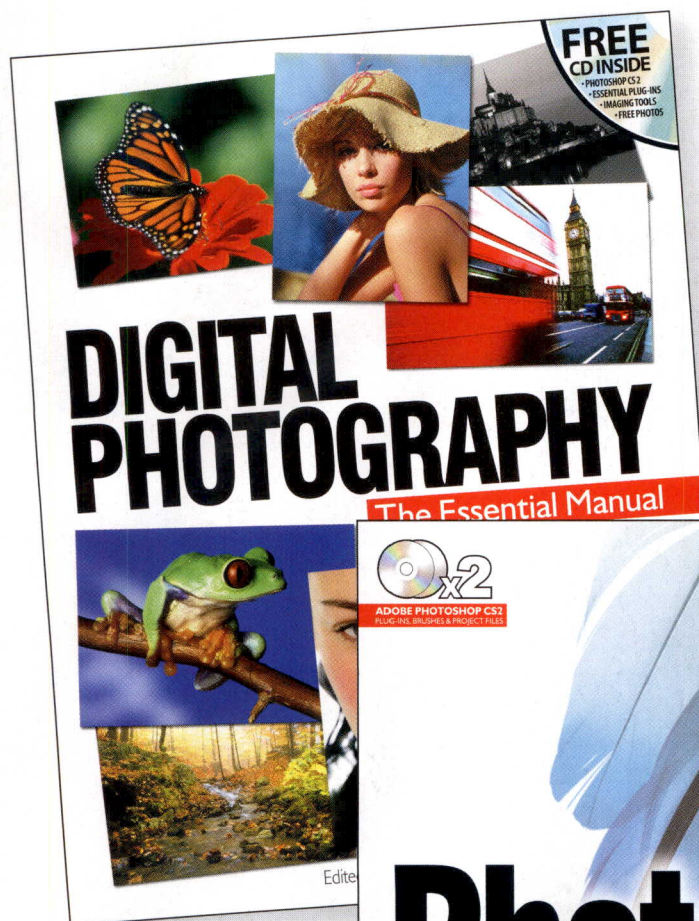
Lens flares look good and can be used to bleach out poorly composited areas. If you can't smudge, fudge or shadow, just add a little flare and nobody will be any the wiser. *Photoshop* comes with a limited number of flares, and they tend to get a little repetitive, so create your own in a 3D package and use them instead.



"WHEN TAKING
BACKGROUND
SHOTS, TAKE INTO
ACCOUNT WHERE
YOU WANT YOUR CG
ELEMENTS TO GO IN
THE COMPOSITE"

ON SALE NOW

Available to buy from WH Smiths, or call for a copy direct on 0870 444 8682



- Essential and inspiring books for creative computer users
- Expert workshops show you how to master key techniques
- Learn how the professionals achieve stunning results fast
- Amazing value! 260 pages packed with advice and ideas



Photoshop CS2 interface secrets

Besides adding a welter of powerful new commands and filters, Photoshop CS2 also provides dozens of time-saving interface enhancements – but do you know what they are and how best to use them?

By now, you've probably read countless glowing reviews of *Photoshop CS2*, each one telling you how cool the new Vanishing Point filter is, how useful Smart Objects are and how *Adobe Bridge* is the next best thing since sliced bread...

They're right, of course – these features and applications are, indeed, amazing – but what about the little things that never make the headlines? The subtle interface tweaks that save you countless hours and generally make *Photoshop* a more intuitive and user-friendly experience? Surely they've contributed to *Photoshop's* success as much as all those

OUR EXPERT Trevor Morris

Trevor Morris is an official *Photoshop* beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a Senior Graphic Designer for a Canadian web design company and also maintains the *Photoshop*-centric website GFX™ (<http://user.fundry.net/morris/>).

bells and whistles? We thought it was time to redress the balance and explore some of the low-key enhancements that have made CS2 such a godsend...

Palette improvements

First off, Adobe has added support for 32-bit floating-point colour values to the Info palette. Not only that, but said

Adobe Open/Save dialog

AKA the mystery of the disappearing dialog...

If you don't see the "Use Adobe Dialog" button in the lower-left corner of the *Photoshop* Open and Save dialogs, don't panic. Simply choose Edit> Preferences>File Handling and turn on the "Enable Version Cue Workgroup File Management" option. It doesn't matter if you don't have (or don't use) *Version Cue* – this setting just needs to be activated to enable the Use Adobe Dialog button (no, we don't know why either).

Those with high-resolution displays (and/or failing eyesight) will appreciate the new UI Font Size options available in General Preferences, too. Sizes include Small (default), Medium and Large. Make sure that you restart *Photoshop* afterwards, though – otherwise the changes won't take effect.

A rather profound change to *Photoshop CS2* is that documents are no longer confined to the application window. Owners working in a dual-display environment, for instance, can work with two separate documents (or two views of the same document) on each monitor. Even designers with a single-display can benefit. You can minimise the height of the application window to view *Adobe Bridge* in the background, for instance, which makes it easier to drag and drop files into *Photoshop*.

palette is now so easy to resize and customise. Aside from the usual colour readouts and units, you can easily add a rack of status items, such as document profile, dimensions, efficiency, and so on. There's even a Tool Hints option that provides instructions and modifier keys for beginners... Newcomers will also warm to the new keyboard shortcuts

provided for Actions. Formerly only available in Button mode, these are now displayed in the Actions palette for easier access.

If you've ever lost a palette in *Photoshop* – hey, it happens to the best of us – you'll also appreciate the following neat touch. Normally when a palette is open/displayed, its name is preceded by a checkmark in the Window menu; however, in *Photoshop CS2*, the checkmark is replaced by a hyphen/dash if the palette is obscured by another palette. Very handy.

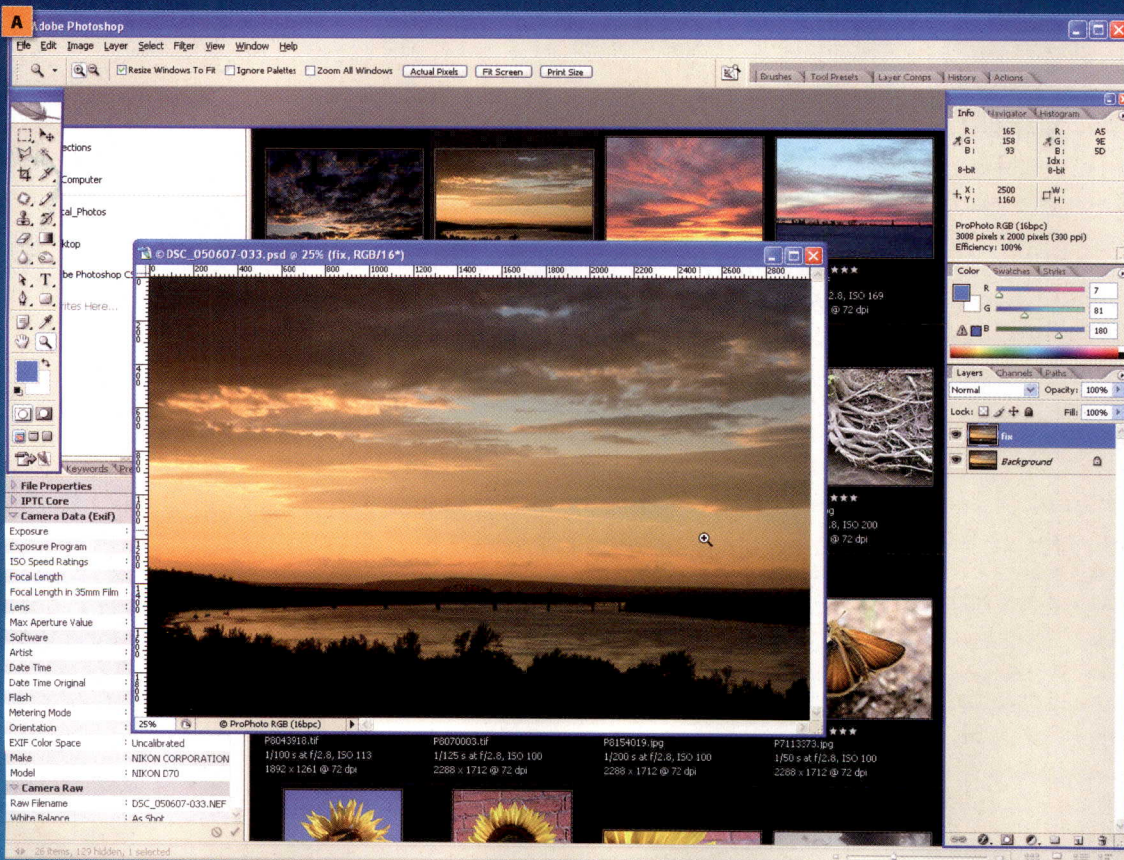
Cursor upgrades

If you have a mouse or stylus with a scroll-wheel, it's now possible to use the wheel to zoom around your artwork without having to shift the cursor directly. *Photoshop CS2's* Brush tools even support Pen barrel rotation. In addition, Windows users will be pleased to hear that cursors no longer disappear over neutral grey (something that's never been an issue on the Mac, but PC users have long looked on in envy). If only Adobe would extend this behaviour to correct the drawing of selections over neutral grey...

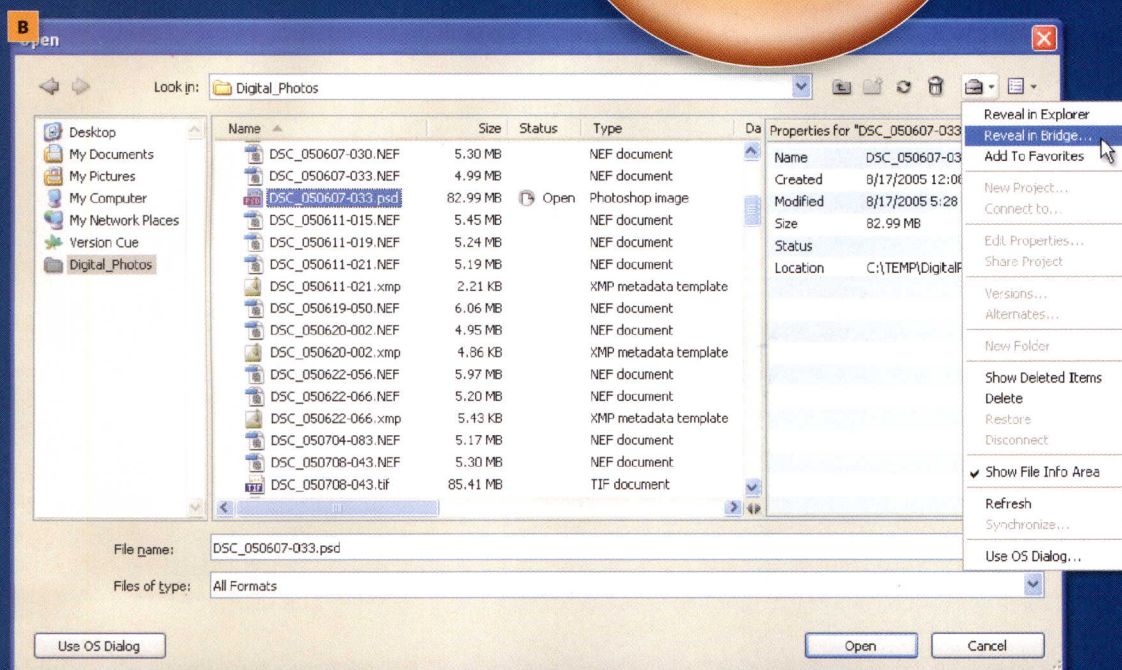
The Preference>Display and Cursors dialog also boasts two new options: Full Size Brush Tip, which displays the full size of the selected brush (including feathering) and Show Crosshair in Brush Tip, which is helpful for precise edits.

Interface enhancements

Most numeric entry fields now support the "scrubby" controls introduced in *Photoshop CS* (see "Scrubby controls", right). For cases where the "scrubby"



BRIDGE IN THE BACKGROUND: While the new unconstrained document windows in *Photoshop CS2* are a real boon for dual-monitor systems, single-monitor users can also benefit when viewing other apps – such as *Bridge* – in the background.



OPEN/SAVE DIALOG: This revamped facility offers a number of enhancements over the standard dialog, although there's no thumbnail/preview for the selected image, unfortunately. Check out panel opposite for further details.

pointer doesn't appear by default, hold down Cmd/Ctrl to invoke it. Then you can add the Opt/Alt key to change values ten times slower, or the Shift key to change values ten times faster.

Just as useful, some fields in the Options bar, such as those for Crop, Fixed Size Marquees, Numeric Transforms and Corner Radius for Rounded Rectangles, enable you to choose/convert units via the context-menu (by Ctrl/right-clicking on the numeric fields).

Another subtle but welcomed improvement is the ability to change the Zoom level, Blending mode, Opacity, Fill Opacity and/or visible channels while transforming the active layer. Note though, that, despite CS2's innovative multi-layer selection capabilities, you can only change such properties with a single-layer transformation.

Open/Save dialog

Photoshop CS2 also introduces a new proprietary Open/Save dialog **B**, which offers a number of advantages over the default OS dialog, including forward and backward navigation buttons (instead of the single button offered by the OS dialog), Refresh and Delete buttons, additional file property columns in Details mode, a practical Favorites panel that's shared with Adobe Bridge, an expandable/collapsible File Info Area that displays detailed information about the selected file, and several options for

those using Version Cue in their workflow. One feature that's notably missing, however, is the File Preview provided at the bottom of the OS dialog.

Also new for Windows users: the Status bar has moved from the application window to the bottom of each individual document window – which is where it's always been on the Mac.

Menu makeovers

Photoshop CS2 already introduced us to customisable keyboard shortcuts. But with CS2, you can also customise the menus themselves by hiding (or showing) and colour-coding individual commands **C**. You can then save these customised menus, as well as keyboard shortcuts and palettes arrangements, as custom workspaces. There's even a default workspace entitled "What's new in CS2" that highlights (in blue) all the new menu commands in Photoshop CS2. Activate this if you want an instant guide to those exciting new features.

If you use the new menu customisation capabilities to hide menu entries, a "Show All Menu Items" command is appended to the bottom of the affected menus. Alternatively, you can Cmd/Ctrl-click a menu to reveal all hidden commands.

Also new to the menus (visually anyway) are default keyboard shortcuts for the frequently used Image Size (Cmd/Ctrl+Opt/Alt+I) and Canvas Size

(Cmd/Ctrl+Opt/Alt+C) commands – about time, too!

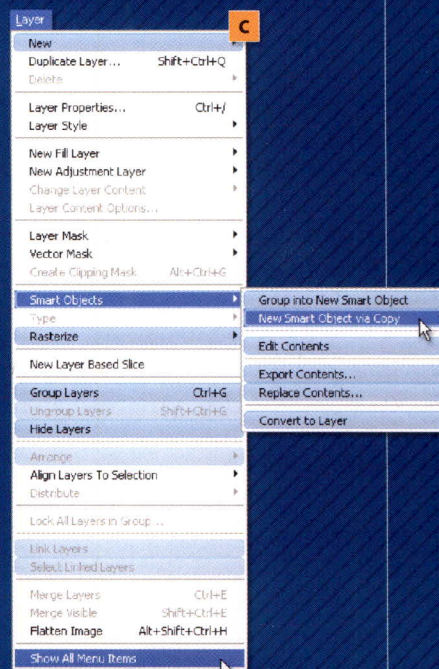
The font dropdown (in both the Character palette and Options bar) also enjoys a makeover. It now delivers font previews, the size of which is configurable via the new Edit> Preferences>Types dialog. Options include Small, Medium and Large, or you can disable them entirely if you prefer.

Another improvement that should make dealing with multiple documents a little easier: the old Window>Arrange> Tile command has been split into Tile Horizontally and Tile Vertically.

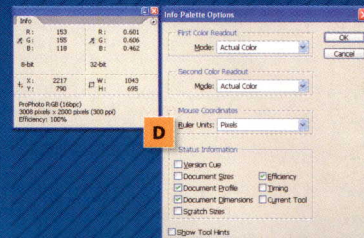
So much more...

And that's just the tip of the proverbial iceberg. Photoshop CS2 also sports improved "big data" support, optimised tiling routines, improved cache management, better memory handling, and much, much more. Feel free to investigate and tell us what you find. **E**

COLOUR MENUS: CS2's superb menu customisation capabilities enable you to colour-code or hide menu entries to suit. Here, all the new Layer commands are highlighted in blue, while the "Show All Menu Items" entry at the bottom of the menu indicates that some of the menu commands have been hidden.



INFO PALETTE: The redesigned Info palette is now resizable and enables you to choose what information to display via the new Info Palette Options dialog – plus it supports 32-bit colour values.



Scrubby controls

For those unfamiliar with "scrubby" controls, simply position the cursor over the title associated with a numeric field – say, the Opacity or Fill fields at the top of the Layers palette. Notice how the cursor suddenly turns into a pointing hand icon with bi-directional arrows. Hold down the mouse button and move the mouse left or right to reduce or increase the relevant field value. Scrubby controls are such a neat idea that once you're familiar with them, you'll find yourself longing for the function in all your other desktop applications.



CREATE AN ANIMAL HYBRID

Transform an eagle, a proud lioness and parrot into a mythological crossbreed. All it takes is expert deployment of the Clone Stamp tool and some subtle blending work

BY SAM GILBEY



ON THE DISC

You'll find the finished .psd file on Disc A. To recreate this image exactly, download the following (for under a tenner) from www.istockphoto.com (iStock_000000808048, iStock_000000463507, iStock_000000859749, iStock_000000573408 and iStock_000000651420).

OUR EXPERT

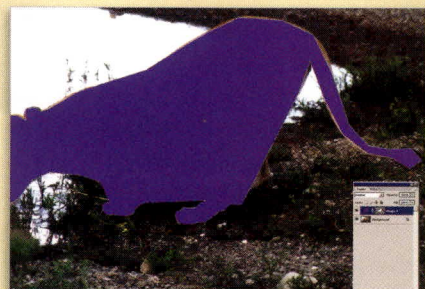
Sam Gilbey is a freelance graphic designer and illustrator whose client list includes Weetabix and Motorola. You can find further examples of his work at www.personalspaceinvaders.co.uk. He is also a Senior Editor for popular web portal www.pixelsurgeon.com

Animal hybrids have been mentioned many times throughout mythological history – and long before anyone had a copy of *Photoshop*... There's always been something appealing about such beings, whether they're a bizarre blend of several animals (the Griffin, for instance, with its lion's body and eagle's head/wings) or half-human (like the mermaid, with her fish-tail and human torso). And, on a more contemporary note, let's not forget Napoleon Dynamite and his lovely drawings of the Liger!

Whatever your inspiration, there's probably a great project you could start right now, using the techniques we're about to show you. Perhaps you've got a few pets and are wondering what would happen if their DNA crossed paths? Well, now you can see for yourself!

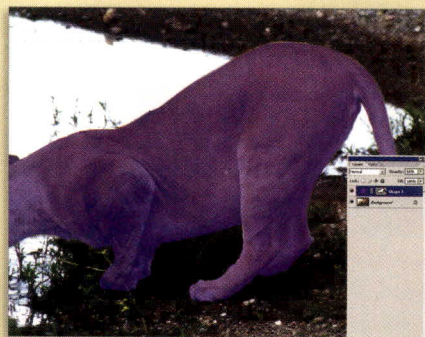
1 The lioness queen

Open "iStock_000000859749". Select the Pen tool from the Tools palette (or press P) and create a vector shape that follows the outline of the animal, as shown. Make points wherever the direction of the body changes. It doesn't matter what colour you use. You're doing this so that you can cut the lion out from the background.



2 Adjusting the points

On the Layers palette, drag the Opacity of the vector shape down to around 40 per cent, so that you can see through to the photograph. Go back to the Tools palette. If you click and hold your mouse over the Pen tool icon, other options will now be revealed. At the bottom of the menu, you'll find the Convert Point tool. Use this to transform the points into curves that follow the body shape. Use the Direct Selection tool (the white arrow from the icon set above) to adjust the curves, or reposition any points. Use the Add Anchor Point tool to add points.



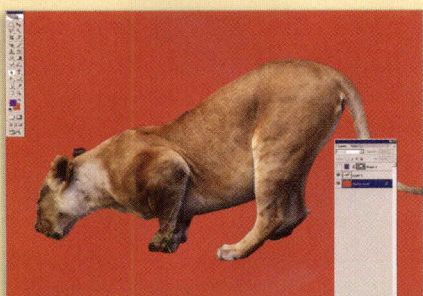
3 From a shape to a path

Once you're happy with your shape, use the Direct Selection tool to ensure that the whole object is selected. Now go to your Paths palette, which is normally on a tab next to the Layers palette. If not, go to Window>Paths to locate it. On the top-right, you'll see a small arrow pointing right. Click on this and then choose the Make Selection option. Keep the feathering at 0 and make sure it's anti-aliased, then click OK.



4 Isolate the animal

Hide the vector shape layer by clicking the eye to the left of the Layers palette, and select the background layer. Now simply copy and paste the lioness so that she's on a new layer. Select the background again and go to Select>All. Choose a background colour, then press Delete/Backspace to remove the photo. Now is a good time to save your file as a .psd with a new name.



"USE LAYER STYLES TO SPEED UP YOUR WORK AND ADD FLEXIBILITY TO YOUR DESIGN"

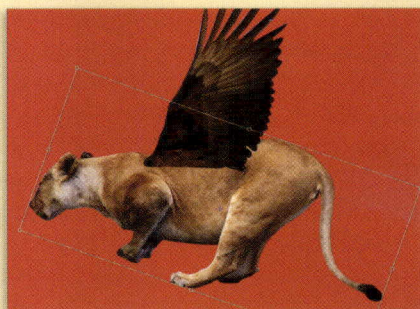
5 Erase and clone

You may find that you want to adjust some of the edges of the lioness, where the brighter tones are really noticeable. Simply use the Eraser tool to tidy up. Adjust the Size, Opacity and Edge Softness of the brush you're using, as appropriate. You'll notice that some vegetation is overlapping the front legs. Select the Clone Stamp tool and, with a soft brush at around 50 per cent Opacity, sample an area of the leg where there's no vegetation by pressing the Option/Alt key. Paint over the offending material, trying to sample areas that are as close to the vegetation as possible.



6 A new beast begins

Open "iStock_000000651420", and use the method outlined in steps 1 and 2 to create a shape that follows the outline of the nearest wing. Make a selection and copy and paste this wing onto the main document. Go to Image>Canvas Size and increase the document height to around 1500 pixels. Rotate the lioness body clockwise, so that it runs parallel with the base of the wing.

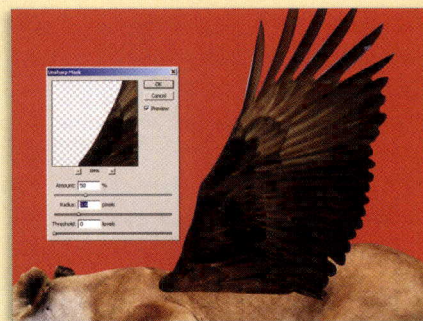


Using Layer Styles in your work

When combining your animals, be prepared to make major amends to the colours as you go along. While there are many ways to do this via the Image>Adjustments menu, using Layer Styles gives you a much greater degree of flexibility. Changes made to Hue/Saturation, say, or the Brightness and Contrast settings, may well be stored in the History palette, but you can't Undo them a few steps down the line. If the steps you've made prove too bold, you've got no choice but to go right back to the source image and start again. How much easier, then, to use Layer Styles, which are stored separately, so that they can be edited at any time. They give you so much more creative freedom – use them!

7 Stay sharp

The wing you've added still needs to be a little sharper. Go to Filter>Sharpen>Unsharp Mask. When the Option box appears, set the Amount to 50 per cent, the Radius to 3.9 pixels and keep the Threshold at 0. Click OK.



8 Parrot fashion

Use the Eraser to tidy up the wing's edges, then the Clone Stamp tool to correct the blemish towards the top-right. Now open "iStock_000000573408". Select the bird's head and body with the Rectangular Marquee tool and copy and paste it into the main document. Reduce the Opacity of the layer, so that you can see through to the body layer, and rotate the parrot anti-clockwise so that its head lines up with the head of the lioness.



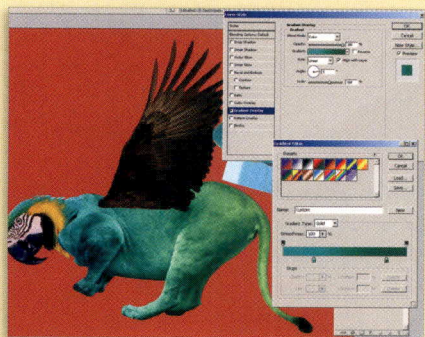
9 A disembodied parrot

Use the Polygonal Lasso tool to select the body of the parrot. Cut and paste it onto a new layer, then use the Move tool at the top-right of the Tools Palette to shift it out of the way. We're going to use the texture from this very shortly, so don't get rid of it just yet.



10 A colourful beast

Select the layer with the body of the lioness. Go to Layer>Layer Styles>Gradient Overlay. Set the Blend mode to Color to digitally dye the fur, then set the Gradient to fade from left to right. On the left, make sure you use a colour that matches the aqua of the parrot's head. On the right, you can fade into any colour you like, but I've opted for green.



11 Overlapping feathers

Select the layer with the parrot's body. Use the Clone Stamp tool to paint some of the smaller feathers from the top of the wing onto the left-hand side of the creature's body. Ensure that the Opacity is set quite low, so that you can keep the effect subtle. Use a soft Eraser with a low Opacity to help blend it in a little better.



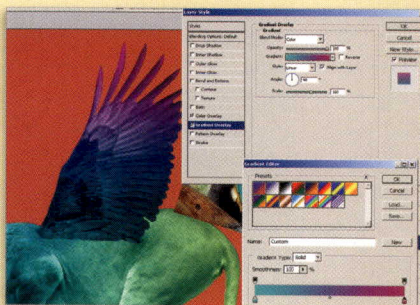
12 From paws to talons

Open "iStock_00000463507" and select the nearest talon. Paste it onto the main document above the body layer. Scale it down so that it looks slightly too small for the leg of the lioness. Now use the Eraser to thin and shorten the base of the leg, so that it matches up with the talon. Go back to the layer with the parrot's body and use the Clone Stamp tool to paint some small feathers overlapping the talon. Create a new layer underneath and use the Brush tool to paint in subtle shadows under these feathers.



13 Psychedelic wings

Now to apply a Gradient Overlay Layer Style to the wing, with the Blend mode set to Color. The angle should be vertical this time, though, fading from the body colour into a new colour at the wing-tips. Because the wings are darker in tone than the body, also apply a Color Overlay. Set white as the colour, the Blend mode to Normal and Opacity down to about 8 per cent.



14 Complete the other body parts

Naturally, you now need to add the other talons and wing. Reapply the techniques outlined earlier to match everything up. Use fur from the forelegs to help define the edges of the rear legs more clearly. There's still not quite enough contrast here, so use the Burn tool (with a low Exposure setting) to cast a shadow onto the back leg, while maintaining the fur texture.



15 Taking flight

Open "iStock_00000808048", then copy and paste it onto a layer below your beast. Scale it down so that it's the same width as the document. Apply a Gradient Overlay with some deep blues and the Blending mode set to Color to dim it slightly.



16 It's all a blur

Duplicate each animal layer and apply a subtle Motion Blur. Now use a large soft Eraser with low Opacity settings, so that you mostly just leave the blur showing at the edges. Select all the layers apart from the background (if you're using CS2), rotate the animal clockwise a little and scale it down. Alter the angle of the tail so that it suggests flight. Duplicate the main animal layers again, then apply a one-pixel Gaussian Blur and set the Layer Opacity to 50 per cent.



Creative springboard

Of course, you could also use these same techniques to help you create a series of illustrations, where you use the photographic elements as a guide to drawing your subject by hand. Doing this means you're not restricted by the source material, and you can drop your creations into environments that are equally fantastical. The original photographs will help you determine the appropriate shading, posture and so on, but after that you can let your imagination run wild. There are lots of great artists who make up the excellent Imaginary Friends studio (www.imaginaryfs.com), but take a look at the work of Shawn Ye in particular. His brilliant man-beasts are surely enough to make anyone think twice about the potential benefits of cloning!



Hosting solutions as individual as you

From £5 per month

As one of Europe's leading and longest established Web Hosting Service Providers, Netcetera offers a complete hosting solution for your business. For over 8 years every aspect of our company has been focused on providing a secure and reliable service for customers with business critical applications. Passionate about hosting.

HOME Package

1 Gb UK Web Space
POP3/SMTP email
Spam & Virus protection
Webmail
Frontpage Server Extensions
Graphical Web Stats
FREE dial-up access
FREE Domain Name

£60/PA

DEVELOPER Package

As per HOME Package PLUS
4 Gb UK Web Space
ASP & ASP.NET support
128-bit SSL secure web space
100 POP3/SMTP email accounts
10 Gb/pm Bandwidth
Hosting for up to 10 domains

£8/PM OR £96/PA

The ultimate self-managed Dedicated Server

.NETpliance 2800 WE
CPU: Intel P4 2.8 Ghz
HDD: 80 Gb
RAM: 256 Mb
Bandwidth: 100 Gb/pm
OS: Windows 2003 Web Edition
Full SLA as standard

£65/PM

Full range of managed Dedicated Servers

.NETpliance 3600-DX
CPU: Dual Xeon 3.6 Ghz
RAM: 4 Gb RAM
HDD: 4 x 73 Gb RAID 5
Bandwidth: 700 Gb/pm
OS: Windows 2003 Standard Edition
Full SLA as standard
Hardware Firewall

£700/PM



CONNECTIVITY

DOMAIN NAMES

E-COMMERCE

DEDICATED SERVERS

Monthly Special

Quote PWPREF for FREE Setup
FREE Resource Kit & ASP Starter Pack

FREephone 0800 2987214

www.netcetera.co.uk/pwp
sales@netcetera.co.uk

All trademarks acknowledged. All Prices subject to VAT at 17.5%
Details correct at time of going to press. Set up fee, T&C apply.



Helpdesk

This month, quick image-sharpening solutions, how to resolve corrupt Preference files, outline text effects made easy, multi-document preview tips and much more

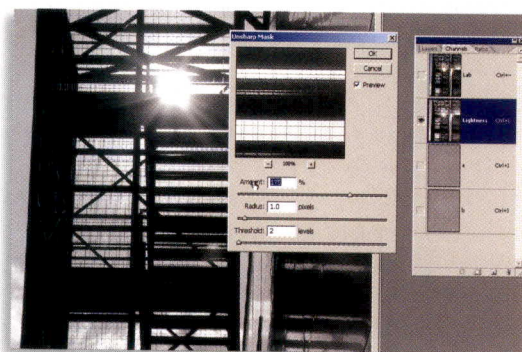
BY KARL FOSTER

NOISE ANNOYS

I have an extensive collection of digital photographs taken with an old Kodak camera, which I no longer use. Many of the photos are of great sentimental value, but, compared with the output of my new Canon, they're horrendously noisy. I'd like to be able to bring up the quality, but can't stretch to buying *Photoshop CS2* and its Reduce Noise filter just now. Is there an easy way to reduce the noise in images using *Photoshop 7.0*?

Duncan Howlett, Liverpool

There are several ways to do this – here are two of the quickest. Open an RGB image file and go to the Channels palette. You'll see the three colour channels below the RGB entry as a column of black-and-white thumbnails. Click on each one and see which colour channel is the noisiest (it's probably the Blue one). Keeping just that channel selected, go to *Filter>Blur>Gaussian Blur* and adjust the Radius value so that the noisy artefacts become blurred. Click back on the RGB icon to see the result. Alternatively, see the "Better sharpening" panel for guidance on how to access just the Lightness channel of a Lab image and apply a filter to only that specific channel.



If Unsharp Mask is generating more problems than it solves, switch to Lab mode and tweak the Lightness settings instead.

BETTER SHARPENING

My company recently hired in a high-spec digital camera and charged me with the task of taking some product shots for a new brochure. They appeared to turn out well, with the camera's histogram showing good exposure. However, when I opened them in *Photoshop*, many appeared rather soft – too soft to use in print. The camera's gone back now, so I've been attempting to sharpen them in software. However, Unsharp Mask is creating an unacceptable number of artefacts. Can you recommend a better sharpening solution?

Anne Peters, London

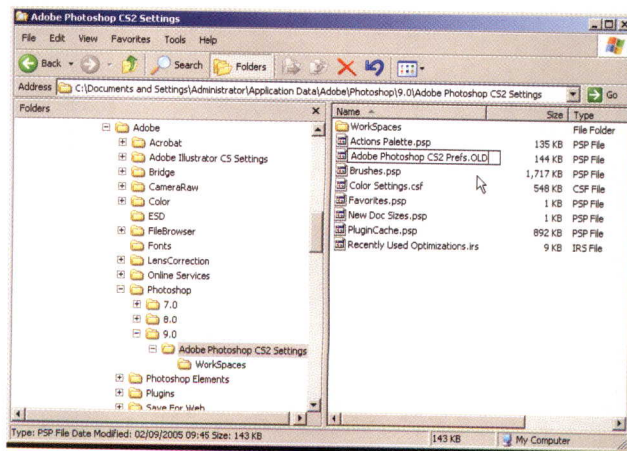
I assume you're attempting to sharpen all colour channels at once in RGB mode. A better solution would be to switch to Lab mode, via *Image>Mode>Lab*, access the Channels palette, nested with the Layers palette, and click on Lightness. You'll see the image turn black and white because we're only looking at the lightness values and not the colour channels. Go to Unsharp Mask and try the following: Amount, 175 per cent; Radius, 1.0 pixel, and Threshold, 2 levels. They're usually the optimum values for high-res digital photographs and, because you're only sharpening the Lightness channel, there'll be a lot less noise in the sharpened image.

WEIRD BEHAVIOUR

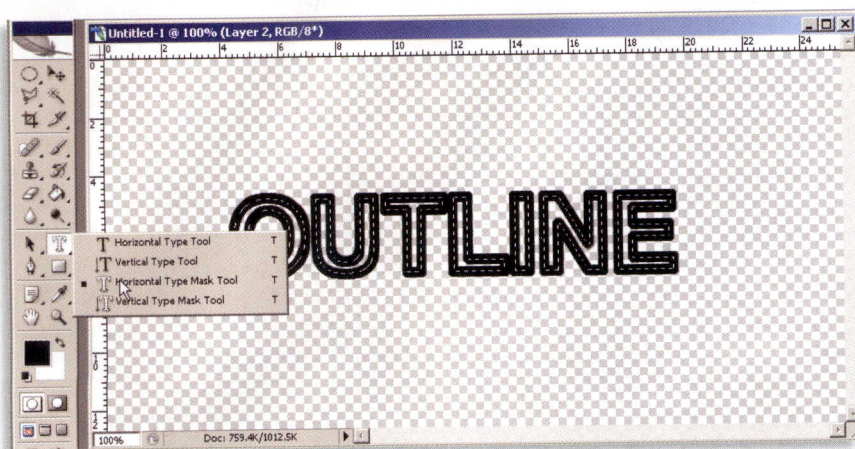
At work, I use *Photoshop CS2* on Mac OSX and it runs fine. At home, though, I have a copy of *CS2* on a Windows XP SP2 laptop and it's all over the place, often locking up, crashing or generating errors on loading. I need a smooth-running copy at home, because I often take projects back for the weekend. At present, though, I'm more likely to throw the laptop through the window than get anything done. Can you tell me how to fix the problem, or is it just a clash between *CS2* and Service Pack 2 for XP?

Jason Masterson, Chester

From what you're experiencing, it sounds like *CS2*'s Preferences file is damaged – a phenomenon that can occur on a Mac, so it's not XP-specific. Try quitting *Photoshop*, launching *Windows Explorer* and going to *C:\Documents and Settings\[your account]\Application Data\Adobe\Photoshop\9.0\Adobe Photoshop CS2 Settings*. If you can't see the folder, go to *Windows Explorer's Tools menu*, click *Folder Options>View* and choose "Show hidden files and folders". You'll see a file named "Adobe Photoshop CS2 Prefs.psp". Change the file extension to something like .old and relaunch *Photoshop*. A new primary Preferences file will be generated. If problems persist, rename the containing folder so that all the Preference files are regenerated.



Be warned: a damaged Preferences file can cause *Photoshop* to behave oddly, so try renaming it. The next time the app launches, it'll create a new primary Preferences file.



Creating an Outline text style like this one is simple enough when you use the Type Mask tools and apply a stroke to the Mask selection.

OUTLINE TEXT TRICK

I've a query about *Photoshop's* type-handling capabilities. When I'm styling up a document in Microsoft Word, it's possible to apply an outline style to a font I'd like to be able to do this in *Photoshop* so that I can create some interesting warped-text effects, but in the Style menu, I can only see Regular, Italic, Bold and Bold Italic for some fonts, and even fewer options for others. Does *Photoshop* not support outline fonts, or am I looking in the wrong place? I hope you can help!

Peter Evans, Cardiff

The best way to create an outline font in *Photoshop* is to use the Type Mask tool, either the Horizontal or Vertical, depending on your needs. When you click on the document, a mask will appear and, as you type, the lettering will punch holes in the mask. Now deselect the tool. Marching ants will appear, indicating that a selection has been made, and you can apply a stroke if you want. Go to *Edit>Stroke* and, in the dialog, choose the width, colour and location of the stroke, and click OK. Deselect the selection and you'll have outline text ready for a good warping.

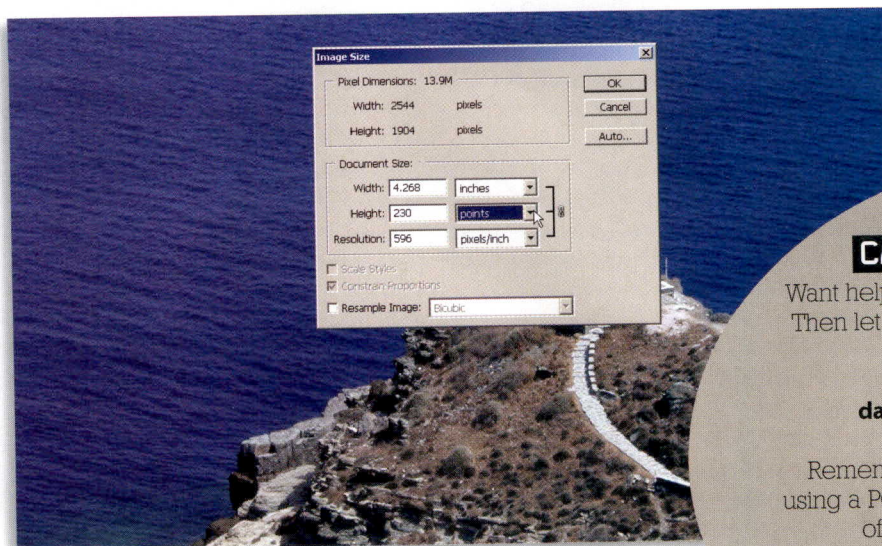
If you want to change the way an image's dimensions are expressed along one axis, but not another, simply hold down Shift.

QUICK PEEK

I currently work as a graphic designer, mainly using *Adobe Illustrator* and *Photoshop CS2* to create both vector and bitmap artwork. I always save my compositions as layered files and some of them are as much as 500MB in size. Even though I have a pretty powerful 2GHz Mac G5 with 4.5GB of RAM, when opening multiple documents for a quick comparison check, the machine starts to struggle. Is there a way to open just a preview of each image, rather than having to wait an age for each one to open fully? If there is, it'd really speed up my workflow.

Diane Fisher, Aberdeen

As it happens, there is a way of opening a layered file as a flattened file for quick access. When you go to *Photoshop's* Open command, select the file and hold down Shift+Option/Alt as you open it. A dialog will appear, saying "Read the composite data instead?". Clicking OK will open a flattened version, but your original file will remain as is.



RAW ANGER

I recently upgraded *Adobe Bridge* with *Camera Raw 3.1*, so that I could view Raw files taken with my Canon EOS 350D. Despite the fact that the camera is said to be supported by version 3.1, I'm still seeing generic thumbnails in *Bridge*. Have you a fix? I'm running *Creative Suite 2* on Mac OSX 10.4.2, if that's any help.

Jim Harris, Newcastle

Try the following: quit out of CS2 and *Bridge*, open your system drive and go to *Library/Application/Support/Adobe/Plug-Ins/CS2/File Formats* and move the *Camera Raw.plugin* file out of there. Now re-install *Camera Raw 3.1*, making sure it goes into the common CS2 folder and not the *Photoshop Only* folder (that's possibly where you went wrong originally). Just to make sure, launch *Bridge* and go to *Tools>Cache>Purge Central Cache*. This'll delete all cached thumbnails, rotations, labels and more so that you can make a completely fresh start.

MMS AND POINTS

I've been working in print for some time now and I've got used to thinking in point sizes for the height of type and millimetres for column and page widths. I recently acquired *Photoshop CS2* and thought I'd try a few typographical tricks, but I'm confounded by the New Document and Image Size dialogs. When I set Height to points, Width also goes to points, and when I set Width to millimetres, Height switches to millimetres. It's a picky point, I know, but I'd be grateful if you could tell me how I can set each axis independently.

Chris Porter, via email

Older versions of *Photoshop* would leave one measure as is while you changed the other, but CS2 alters both simultaneously – presumably a time-saving feature for some, but a bother for you. The solution is quite simple: hold down the Shift key as you change one of the measures and the other will remain as it stands. ■

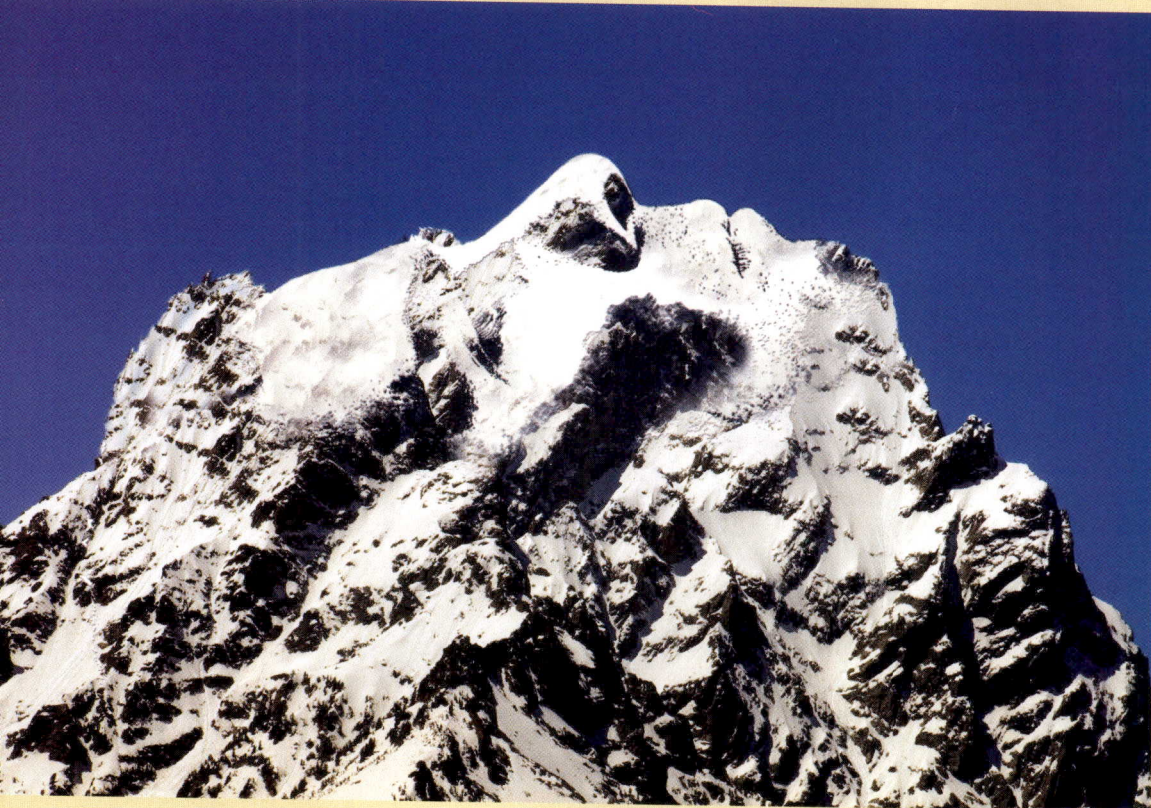
HELPDESK

CALL FOR QUESTIONS

Want help with your *Photoshop* problems? Then let our team of experts sort you out.

Send your emails to us at:
dan.goodleff@paragon.co.uk

Remember to specify whether you are using a PC or Mac and the version number of your edition of *Photoshop*.



RESHAPING LANDSCAPES

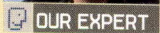
Gutzum Borglum did it at Mount Rushmore for a shade under one million dollars – now it's your turn to improve on Mother Nature, using our advanced sculpting tips

BY GEORGE CAIRNS



ON THE DISC

You'll find all the files you need to follow this tutorial (MountainBefore.tif, MountainAfter.Psd and Face.tif) on the accompanying CD.



OUR EXPERT George Cairns

George Cairns has over a decade of Photoshop illustration and teaching experience under his belt. His work has appeared in numerous publications, from *The New York Times* to the recent book *Photoshop Elements – Drop Dead Photography Techniques*. He also provides photographs and illustrations for stock photography agencies.

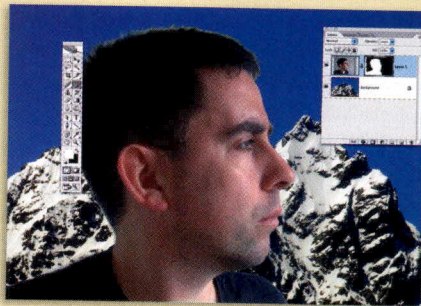
As creative, inquisitive creatures, we often ascribe human characteristics to inanimate objects – particularly in nature, where we see animal shapes in clouds or strange faces in hilly landscapes.

With Photoshop's help, it's now possible to bring such intangible visions to life. Here you'll discover how to add a human face to a mountain's snow-clad peaks and crags, using the Clone Stamp tool to ensure a photo-realistic blend.

Once you've mastered the techniques, try out other subjects for transformation. Making a human face out of a mountain is just the start...

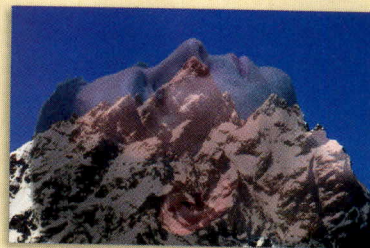
1 Open source files

Open "MountainBefore.tif" and "Face.tif" (provided on the CD). With the Magic Wand tool, select most of the background in "Face.tif" and delete it. Use the Eraser tool [E] to remove any remaining pixels surrounding the face. The selection doesn't need to be perfect – you'll only be using the face as a rough stencil to reshape the rocks. Add the isolated face to the "MountainBefore" image on a new layer.



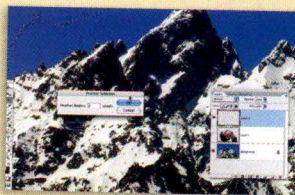
2 Transform the face

Set the "face" layer's Opacity to 60 per cent, so you can see the mountain on the layer below. Use the Free Transform tool (Cmd/Ctrl+T) to rotate the face so that it's looking upwards and scale it up a little so that the model's nose rests above the mountain's peak. Don't worry about losing quality when scaling the face up, as you'll only be using its outline. Erase the model's shoulder to make it follow the mountain's slope.



3 Create a selection

Right-click on the "face" layer's thumbnail and choose Select Transparency from the pop-up menu. Turn off the "face" layer's visibility. Create a new layer and select it. This is where you'll place the mountain's pixels, to give the mountain a more human profile. Right-click inside the selection and choose a Feather Radius of 2 to create a softer and more simplified selection.

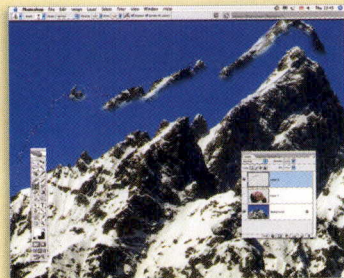


4 Moving mountains

Select the Clone Stamp tool (S) and ensure that Sample All Layers is ticked in the Options bar. Set the tool to Aligned. This will help you sample and clone large chunks of mountain. Opt/Alt-click just under the mountain's peak to sample that area. Click and spray the sampled pixels into the area occupied by the model's nose.

5 Clever cloning

Keep Opt/Alt-clicking and sample new areas from the top of the original mountain. Try and find crags that roughly match the contours of the model and use the Clone Stamp tool to add them to the outline. Notice that it's impossible to extend the pixels outside the selected area. The selection you made earlier constrains the activities of the Clone Stamp tool to a face-shaped area.



6 Extending features

To see how your edges are shaping up without them being obscured by the "marching ants", hit Cmd/Ctrl+H. This hides the selection's outline but keeps the selection active. Once you've shifted most of the mountain-top into the outline of the face, it's time to fill in any gaps. Opt/Alt-click to sample parts of the slopes. Now clone and extend features into the selected area. Extending existing features' pixels will help blend the original and cloned pixels more convincingly.



7 Hunk of rock

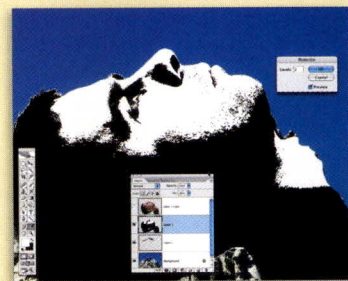
Once you've finished extending the mountain's pixels into the selected area, you'll end up with a chunk of rock that fits the profile of a human face. However the image is missing important visual cues (eye, nose and mouth). To create convincing facial features from natural components, you need to make a face-shaped snowline. There'll now be enough information in the image for the viewer to see a face.

8 Image adjustment

Duplicate the original "face" layer and place it above the other layers. Go to Image>Adjustments>Desaturate to give your image stronger black and whites. Now go to Image>Adjustments>Desaturate to remove all colour information from the "face" layer.

9 Building a snowman

Go to Image>Adjustments>Posterize. Set the Posterize levels to 2 to create a striking image consisting of pure black and pure white. We'll use the white areas of this layer to create the effect of facial features forming in the snow line.

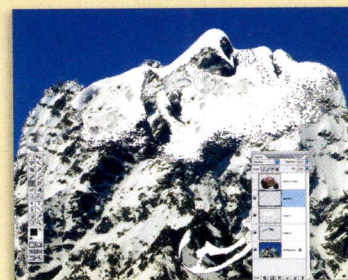


10 Remove the black pixels

Select the Magic Wand tool (W) from the toolbox and click to select a black area on the black and white "face" layer. Go to Select>Similar to add every black pixel to the selection. Hit Delete/Backspace to delete the selection. This will leave the white pixels intact.

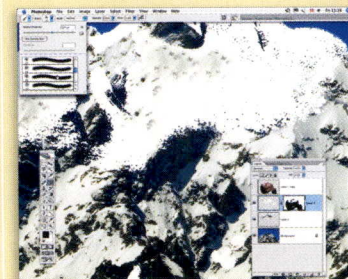
11 Add snow texture

At this stage, the would-be snow layer looks like it's been plonked on top of your image. To make it work, you need to add a more suitable texture. Choose Select>Inverse, create a new layer, then use the Clone Stamp to sample lighter snow patches from the background landscape and place them over the white "face" layer.



12 Blend snow and rock

Now to blend the snow "face" layer with the existing rocks on the underlying "mountain" layer. Select the two "snow" layer thumbnails and merge them. Add a Layer Mask to the snow "face" layer. Select the Brush tool (B), go to the Brush Preset picker and select a Spatter-shaped brush tip. Spray a black brush on the "snow" layer's mask to hide parts of the "snow" layer and reveal details of the rock beneath.



13 Soften the snow line

To create a more subtle and realistic "snow" face, apply Gaussian Blur to the "snow" layer's mask. This will soften its edges and help loose the jagged pixellated look created by the Posterization effect you used in step 9.

14 Final touch

To make the snow face more realistic, select the "snow" layer and click on the "Add a Layer Style" icon in the Layers palette. Tick Bevel and Emboss, then set Style to Inner Bevel and Technique to Smooth. Reduce the Shadow Mode's Opacity to 48 per cent. This will give the flat "snow" layer a more effective 3D edge.



The beauty of Bridge

Adobe Bridge is Photoshop's next-generation File Browser – an unbundled, stand-alone app that enables you to view, rank, sort, manage and even batch-process your media files with ease. Is there anything this program can't do?

Effectively the command centre for the Adobe Creative Suite, Adobe Bridge enables you to organise, browse and locate both Adobe and non-Adobe media assets both quickly and simply. Those familiar with the File Browser from previous versions of Photoshop (Photoshop 7 and the original Creative Suite) will certainly feel right at home, as the module has inherited many of its characteristics.

But Adobe has made several significant improvements, probably the most significant being the ability to use Photoshop and Bridge simultaneously – so no more waiting for the Browser to finishing processing before you get back to work in Photoshop. You can start batch-processing in Bridge, for instance, then

switch to Photoshop and process the files straightaway, without having to wait for Bridge to finish!

Also, those with dual-display systems can now open Bridge and Photoshop on their own monitor; you can even launch multiple instances of Bridge, each with its own folder, View mode, etc. Using multiple Bridge windows is handy for comparing two photos, either side by side or on separate monitors.

To launch Bridge, double-click the Adobe Bridge icon in the Applications/Adobe Bridge folder (on the PC, open the Start Menu and choose Programs>Adobe Bridge). You can also launch Bridge from within Photoshop: by choosing File>Browse, clicking the "go to Bridge" icon on the Options bar or pressing Cmd/

OUR EXPERT Trevor Morris

Trevor Morris is an official Photoshop beta tester and amateur digital photographer with more than a dozen years' design experience. He works as a Senior Graphic Designer for a Canadian web design company and also maintains the Photoshop-centric website GFX™ (<http://user.fundy.net/morris/>).

PART ONE: The interface

Ctrl+Opt/Alt+O. You can use this keyboard shortcut to toggle between Photoshop and Bridge, too.

The Panels

The main Bridge window is divided into two distinct regions: the panel area (on the left) and the content/thumbnails area. The panel area is home to as many as five panels, each of which may be hidden or revealed via the View menu. Use the dividers between and to the right of the panels to resize them, and double-click the tabs to minimise/restore them. You can also rearrange the panels by dragging and dropping them on top of, between, above or below another panel. Note however, that you can't drag panels out of the panel area.

Bridge updates

If you haven't already, make sure that you get the latest Bridge 1.0.2 update from Adobe's website at www.adobe.com/support/downloads/product.jsp?product=108&platform=Windows (PC) or www.adobe.com/support/downloads/product.jsp?product=108&platform=Macintosh (Mac)

This patch greatly improves the stability and speed of Adobe Bridge, plus adds a few enhancements. For those still running 1.0.0, note that the 1.0.1 fixes, so you only need to download the latest update.

The **FAVORITES** panel contains "bookmarks" to folders and files – even applications (shortcuts) – that you use on a regular basis. You can also access these Favorites via the Look In dropdown in the Bridge Toolbar area. To add a Favorite, select a folder (or file) in the content area and choose "Add to Favorites" from the File or Context menu. Alternatively, drag-and-drop items to the Favorites panel. You can even sort Favorites by dragging them up or down in the panel. Note that some Favorites (My Computer, Collections, etc.) are toggled using General Preferences (Cmd/Ctrl+K) under Favorite Items.

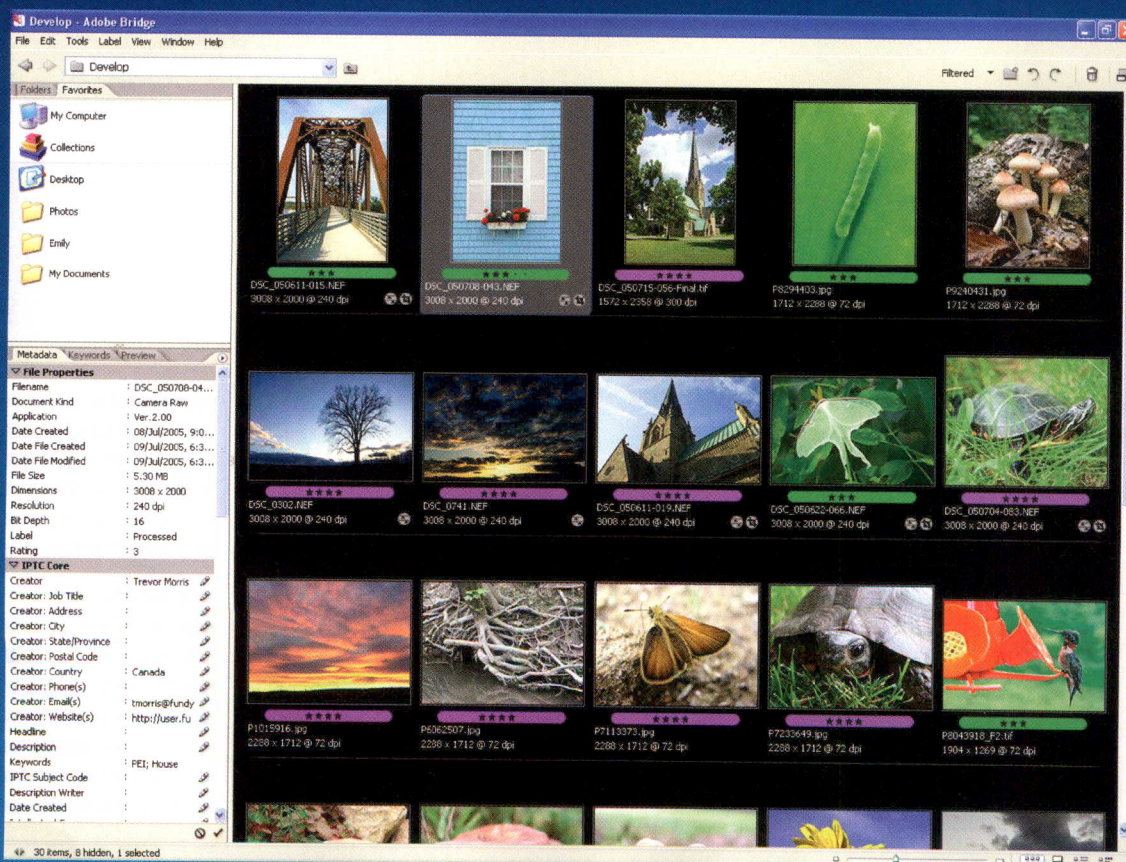
The **FOLDERS** panel contains the standard navigational folder hierarchy. Also, if you regularly use Version Cue, you can access your workspaces from the bottom of the folder tree.

Then there's the **PREVIEW** panel, which displays a preview of the selected file. From here, you can even preview Illustrator and InDesign documents, navigate from page to page within an Acrobat document (PDF), play a QuickTime movie, and much more.

The **METADATA** panel displays embedded metadata (EXIF, IPTC, Camera Raw, GPS and so forth) and other information related to your selected file(s). Click on fields indicated by a small pencil icon to edit them directly within the Metadata panel.

Finally, there's the **KEYWORDS** panel, which enables you to assign keywords to selected files. Keywords categorise media files and can function as search criteria when trying to find specific files.

To quickly show or hide the entire panel area, press the Show/Hide panels button in the lower-left corner of the application window, or double-click on



INTRODUCING ADOBE BRIDGE: Adobe Bridge is a flexible and powerful file-manager that will help you revolutionise your creative workflow. It boasts all the power of the old File Browser, but with much-improved feature-sets and functionality.

"YOU CAN NOW USE PHOTOSHOP AND BRIDGE AT THE SAME TIME"

the vertical divider. Alternatively, press Cmd/Ctrl+Opt/Alt+T.

The Content Area

The Content area is actually where most of your file management takes place within *Bridge*. Here, you can select files, rank and label them, perform searches and filters; copy, paste, delete and rename, view images, play movies, read documents and much more.

One of the coolest new features in *Bridge* is the Thumbnail slider (located near the bottom-right of the application window). This real-time control enables you to dynamically resize thumbnails from the very small (icon-sized) to the very large (the width of the content area) in seconds. There are also buttons at each end of the slider to quickly minimise/maximise said images.

Bridge offers a total of four different View modes, accessible from the View menu or via the four icons to the right of the thumbnail slider. To cycle through

these, simply press Cmd/Ctrl+\ (for the next view) or Cmd/Ctrl+Shift+\ (for the previous view).

THUMBNAILS VIEW displays your files in a grid pattern, along with their names and other lines of metadata (as set out in the Thumbnails section of the General Preferences). Pressing Cmd/Ctrl+T (or selecting View>Show Thumbnail Only) toggles thumbnail metadata off/on. For additional document information, simply hover the cursor over a thumbnail, or reference the Metadata panel.

FILMSTRIP VIEW provides a large preview area with a scrolling list of thumbnails along the bottom or right – use the button in the lower-right corner of the Preview area to switch the orientation. Filmstrip View is great for reviewing your work, since you can navigate between thumbnails with the arrow buttons (or keyboard arrows) while

you rate and label your files based on the large preview. You can also page through PDF documents in Filmstrip View.

DETAILS VIEW displays your files as a scrollable list of thumbnails, with detailed information about each one, including name, label and rating, file size, dimensions, and so forth. If you use *Version Cue*, thumbnails also include versioning information such as the number of versions or "alternates" associated with each file.

VERSIONS AND ALTERNATES VIEW is similar to Details View (see above), except that if you use *Version Cue* (only available as part of the full *Creative Suite*), you'll also see thumbnails for the versions or alternates of each document listed. Use the Versions View and Alternates View buttons at the top of the content area to select a view.

The Toolbar

Just above the Content area is the *Bridge* Toolbar. On the left side, you have the standard "Go back" and "Go forward" arrows, just as you do in your Web browser – they even use the same keyboard shortcuts (Opt/Alt+left arrow and Opt/Alt+right arrow, respectively). Immediately to the right of these is the "Look In" dropdown, which provides quick access to the current folder structure, your Favorites and Recent Folders. Finally, there's the "Go up" button (Backspace), which takes you to the parent folder.

On the right side of the Toolbar are several more buttons, including the Unfiltered/Filtered button menu (which we'll cover in part two of this article, next issue), Create a new

Bridge formats

A full list of file extensions supported by Bridge

Graphic formats

psd, psb, pdd, tiff, tif, jpeg, jpg, eps, exr, pfm, png, gif, sct, pcx, dcs, bmp, tga, vda, icb, vst, pct, sgi, rgb, rgba, bw, pxl, mpt, mac, pic, rla, pix, ei, eiz, eizz, rle, dib, wbm, wbmp, jpf, jpx, jp2, jpc, j2c, pxx, pfm, cin, sdpx, dpdx, fido, crw, cr2, dcr, new, raf, orf, mrw, mos, pef, srf, x3f, erf, raw and dng

Vector formats

ai, ait, eps, svg, svgz, dwg, dxf, pdf, cgm, cdr, fh, emf, ai3, ai4, ai5, ai6, ai7, wmf and swf

Note that this does not necessarily include all of the file extensions supported by the Camera Raw.

folder (Cmd/Ctrl+Shift+N), Rotate 90° counter-clockwise (Cmd/Ctrl+I), Rotate 90° clockwise (Cmd/Ctrl+J), Delete item and Switch to Compact Mode (Cmd/Ctrl+Return/Enter).

Switching to Compact mode reduces the *Bridge* window into a floating palette with minimal controls, smaller thumbnails and less metadata (depending on the position of the Thumbnail slider). When in Compact mode, *Bridge* stays on top of all other applications, making it easier to drag and drop files, and/or view your files while working in other applications.

Once in Compact mode, pressing the Ultra Compact mode button will further minimise *Bridge* by hiding the content area. Press the button again to return to Compact mode. To restore the app window to its full size, press the Full mode button (Cmd/Ctrl+Return/Enter).

Well, that about covers the *Bridge* interface, but you're encouraged to keep exploring, as *Bridge* boasts a surprising number of features that will change the way you work for the better.

Next time...

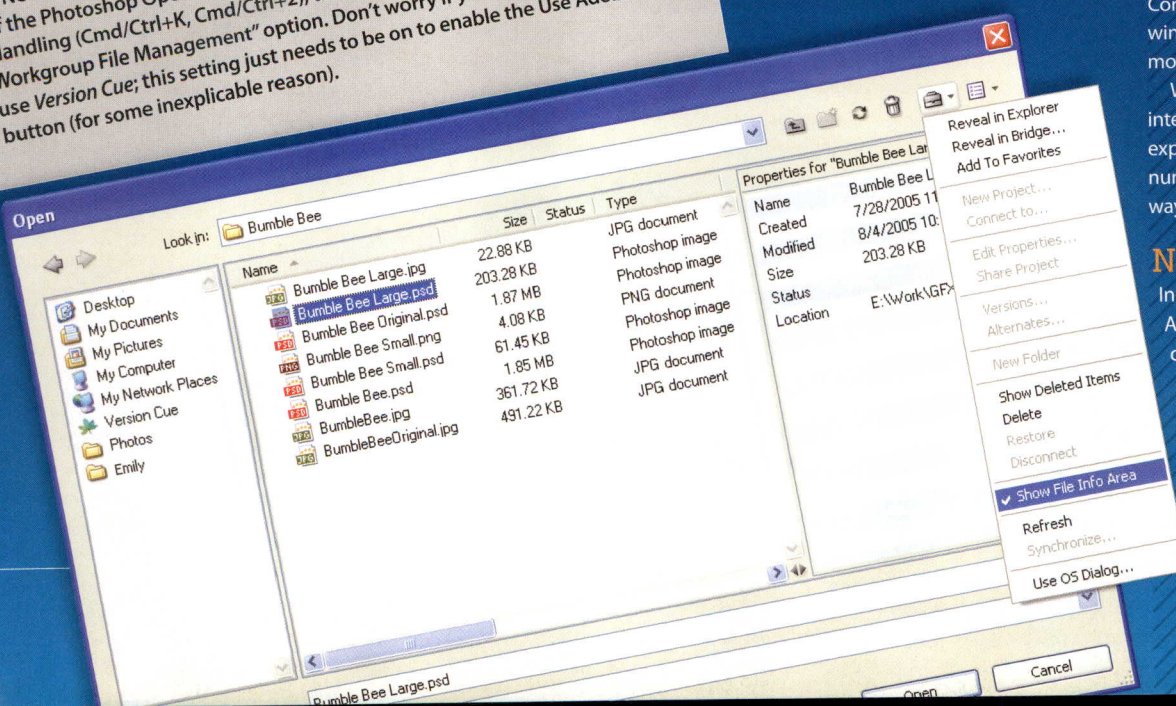
In part two of our four-part series on Adobe *Bridge*, we'll explore the many commands and features available for organising and finding your files. Don't miss our next issue, on sale Thursday 8 December.

FAVORITES: Use these to improve your Photoshop workflow.

Favorites from Photoshop

Favorites are a great timesaver in *Bridge*, but did you know you can also use them in Photoshop? Just click on the Use Adobe Dialog in Photoshop's Open or Save dialogs and the Favorites panel appears on the left side of the dialog. You'll also find lots of other great tools and options available here.

Note: if you don't see the Use Adobe Dialog button in the lower-left corner of the Photoshop Open and Save dialogs, choose Edit>Preferences>File Handling (Cmd/Ctrl+K, Cmd/Ctrl+Z), then turn on the "Enable Version Cue Workgroup File Management" option. Don't worry if you don't have, or don't use *Version Cue*; this setting just needs to be on to enable the Use Adobe Dialog button (for some inexplicable reason).



There's an old media-related saw that goes "Never work with children or animals". Trying to choreograph a complicated scene or compose a dynamic shot with such subjects is just asking for trouble. *Photoshop's* compositing tools, however, can take the sting out of such unpredictable subject matter, and, better still, give you the creative freedom to blend disparate elements – in this case, the child, playground and bird shots – in whatever way you see fit.

For this workshop, I'll explain how to combine elements so that they form an integrated image of their own, and how to add visual cues, such as shadows, to better link the pieces together.

Please note that no children or animals were hurt in the making of this walkthrough!



CLEVER COMPOSITING

*Create a photo-realistic homage to Alfred Hitchcock's classic **The Birds** by adopting these advanced and powerful compositing techniques*

BY GEORGE CAIRNS



ON THE DISC

You'll find all the relevant support files for this tutorial (Child.tif, Raven01-02.tif, Playground.tif, Background Bird 01-04.tif and the Birds Attack.psd) on Disc A.

OUR EXPERT

George Cairns has over a decade of *Photoshop* illustration and teaching experience under his belt. His work has appeared in many publications, from *The New York Times* to the recent book *Photoshop Elements: Drop Dead Photography Techniques* (£19.95, Ilex, ISBN 190470560X). He also provides photos and illustrations for stock photography agencies.

1 Open source image
Open the file called "Child.tif", provided on Disc A. Note that we shot the playground setting separately. This made it easier to direct the child (we asked her to pretend that the birds were attacking). It also meant that we could avoid having to deal with parents objecting to their own kids being photographed. To isolate the child from the background, we'll combine several tools and techniques. First, select the Magnetic Lasso (L).



2 Magnetic Lasso
In the Options bar, set Feather to 1, Width to 3 and Edge Contrast to 10. Click to place the Magnetic Lasso's first anchor point by the edge of the child, then trace her outline with the cursor. The tool will place anchor points automatically. When you get to the more complex wind-blown hair, make a rough selection that includes as much hair as possible. We'll tidy this up later, so don't worry about being too precise.

3 Quick Mask
Once you've selected her outline, the "marching ants" appear. At this stage, the selection is understandably rough and ready – you'll have caught the odd bit of background in the selection and missed much of the finer strands of hair. Press Q to go to "Edit in Quick Mask Mode". The areas outside the selection now turn red. Select the Brush tool (B), choose a soft black brush tip and paint over any background pixels that you want to remove. They'll turn red.

4 Seeing red

Swap the Foreground and Background colours around (press X), so that you're painting with a white brush. This adds pixels to the selected area by removing red parts of the Quick Mask. Use a smaller brush tip to add the finer strands of hair to the selection. Feel free to toggle between white and black brush colours. In this way, you can add or subtract pixels from the selection.

5 Create a Layer Mask

Once you've fine-tuned your Quick Mask so that only the unwanted background pixels show up as red, hit Q to return to Standard mode. The "marching ants" have now been modified to select the child and exclude the background. In the Layers palette, click on the "Add a Mask" icon. This uses the selection to create a greyscale Layer Mask that hides the unwanted background.



6 Add background

Open the file called "Playground.tif" and place it on a layer behind the child. Quick Masks are temporary and disappear once the "marching ants" have been deselected; the "child" Layer Mask, on the other hand, is permanent and you can use it to tidy up the "child" layer at any time. Simply use a black brush to hide the layer's pixels and a white brush to reveal them.

7 One crazy raven coming up

Open "Raven01.tif" and use the Magnetic Lasso and the Quick Mask technique to isolate the bird from its background. At the Tower of London, where these shots were taken, the birds' wings are clipped to prevent them flying away. Luckily, I managed to capture one scrabbling up a wall, wings open. Add this image to a Foreground layer, then Edit>Transform>Scale it down a little.



8 Create a shadow

At this stage, the raven doesn't look like it's in the same scene as the child. Adding shadows would help. Right-click on the "raven" Layer Mask thumbnail and choose "Add Layer Mask to Selection" from the pop-up menu. The "marching ants" will appear around the bird. Create a new layer and Edit>Fill the selection with Black.



9 Scale and blur

Press Cmd/Ctrl+D to deselect the shadow, then place the "shadow" layer beneath the "raven" layer. Press Cmd/Ctrl+T to activate the Free Transform tool, scale the "shadow" layer down and place it over the girl. Compress it slightly, too, as the sun is high in the sky. Apply a little Gaussian Blur to the "shadow" layer (two pixels should do the trick) to soften the shadow's edges.

10 Refine the shadow

Now to edit the shadow so that it only falls on the child. Go to the "child" layer and Ctrl/right-click on the Layer Mask. Choose "Add Layer Mask To Selection" to activate those "marching ants." Select the "shadow" layer's thumbnail and add a Layer Mask to it. Click on the chain between the shadow's thumbnail and its mask to unlink them. You can now move the shadow around and it will only appear over the girl.



11 Blending layers

Real shadows aren't simply grey or black; they actually exhibit some of the colour characteristics of the objects they fall upon. To recreate this subtle effect, set the "shadow" layer's Blending mode to Overlay and reduce Opacity to 49 per cent. Duplicate this layer, place it above the

original shadow and set Opacity to 52 per cent. Use a simple Gaussian Blur to soften the shadows.

12 Adding movement

The attacking raven is a little too static. Duplicate the "raven" layer and place it above the original. Ctrl/right-click on the duplicate layer's mask and select "Apply Layer Mask." Go to Filter>Blur>Motion Blur. Set Blur Angle to 38 and Distance to 42. The whole layer becomes blurred. Give the layer a new Layer Mask and use a soft black brush on an Opacity setting of 50 to restore detail around the raven's face.

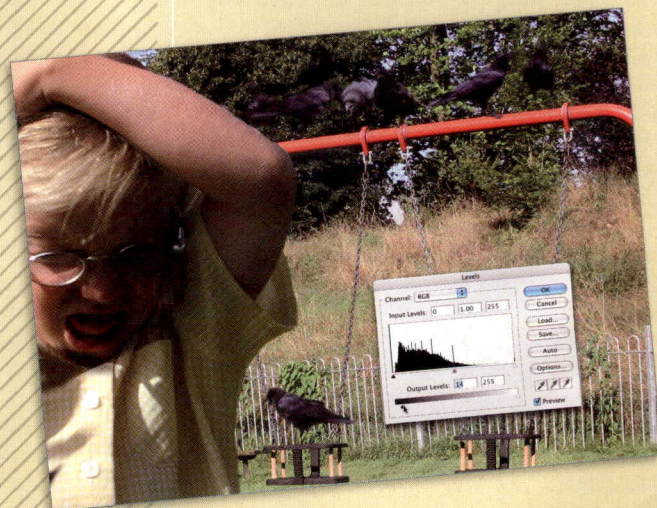


13 Add second raven

Use the same selection and shadow-creating techniques to turn "Raven02.tif" into another feathered fiend. As this shot sports its own in-camera motion blur, you don't need to apply a Motion Blur filter.

14 Background extras

To help you recreate that infamous scene from *The Birds*, we've provided several suitable raven shots on Disc A, which you can add to your background swings as required. Once you've added a few, Shift-select their layers and merge them. You can then create shadows for all the birds on a single layer using the techniques described in steps 8-9. Lower the Black levels to ensure they sit well against the background.





SPRUCE UP YOUR MOTOR

Seeing red? You soon will be... Here's how to turn the exterior of one humble black-and-white roadster into a scarlet love wagon with added va-va-voom!

BY SAM GILBEY



ON THE DISC

You'll find the file you need to complete this workshop (mini.jpg) on Disc A. We've also included the finished .psd file, so you can see how the final effect was achieved.

OUR EXPERT

Sam Gilbey is a freelance graphic designer and illustrator whose client list includes Weetabix and Motorola. You can find further examples of his work at www.personalspaceinvaders.co.uk. He is also a Senior Editor for popular web portal www.pixelsurgeon.com

The ability to manipulate colours is one of Photoshop's greatest strengths. But when it comes to complex, contoured surfaces, particularly those with striking or unusual textures, it takes more than a dab of virtual paint to get things looking right – recreating the appropriate tones of metallic paint and specular reflections on this black Mini is a case in point...

After carefully preparing appropriate selections, I'll show you how to remove surface features and allocate Layers to recreate the slivers of light that give your typical bonnet that look-at-me gleam – and all in lustrous red. You can then explore turning your own subjects into any colour you like – check out "So many ways to change the colour" for further details.

1 Prepare your vehicle

Open the file called "mini.jpg", provided on the cover CD (Disc A). Before you get started, it's worth saving this file as a .psd to your machine. Turning a black car into a brightly coloured vehicle is more of a challenge than, say, turning a blue car into a green one, so the techniques shown below will serve you well.



2 Outline your selection

Select the Pen tool and make several points to create a shape that roughly follows the outline of the car. It doesn't matter what colour the shape is. Reduce the Opacity of the layer in the Layers palette, so that you can see through to the photo and thus prepare the outline more easily.



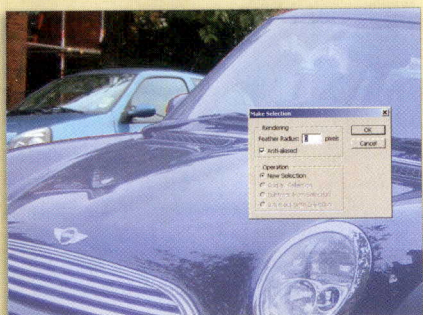
3 Finesse the curves

Use the various Pen tools to perfect the shape of the car and match all the curves. Where you have a straight line that you want to curve, transform it using the Convert Point tool. You can adjust the curve handles as soon as you've converted the point. If you need to go back to adjust anything later, use the Direct Selection tool (the white arrow) to manipulate the handles.



4 Cut it out

Once you're happy that the shape is neatly following the car outline, it's time to cut it out. Select the Paths tab, which is normally next to your Layers tab. If it isn't, go to Window>Paths to reveal it. Click on the arrow at the top-right of the palette and click Make Selection. Keep the Feather Radius at 0 pixels and ensure that the Anti-Aliased box is checked. Click OK.



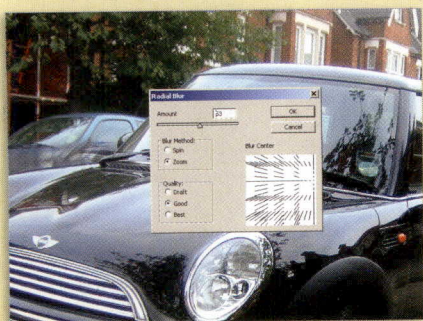
5 Clone the road

Hide the layer with the car outline shape on it and select the background image. Now simply copy and paste the selection, so that you have the car on its own layer. Select the background layer and, using the Clone Stamp tool, fill the lower half of the background with road surface. You don't need to be too neat and tidy at this point, as we're going to 'speed' blur it later on.



6 Create Radial Blur

With the background layer selected, go to Filter>Blur>Radial Blur. Set the Amount to 53, the Blur Method to Zoom and then adjust the Blur Centre to just above the horizontal centre on the far right, as shown. Click OK to render the results.



7 Add a dropshadow

With the Rectangular Marquee tool, draw a rectangle from the top-left of the canvas all the way to the bottom, making sure that it clips the right-hand side of the car, where the Radial Blur originates. Go to Image>Crop and crop the canvas. Duplicate the Layer with the car, then select the lower version. Go to Layer>Layer Styles and apply a dropshadow. Set the Angle to 95°, the Distance to 37 pixels and the Size to 59. You'll need to erase the bottom of the car-tyres so the shadow is less deep there.



8 Changing colours

Now it's time to change the colour. You can either make the vector shape of the car visible again and take away the bits you don't need, or create a new shape that just covers the bits you do. As before, the main thing is to be as accurate as you can, and keep all those curves nice and tight. The exact colour still doesn't matter at this stage, but we're going for red.

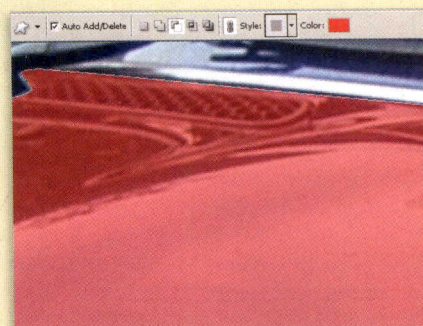


So many ways to change the colour

If you have a photo of a brightly coloured car (as opposed to a black one) that you want to change, there are many ways to go about it in Photoshop. You could follow the same route we've taken here, but remember that we had to introduce extra steps because our subject was black. Under Image>Adjustments, play around with Curves, Color Balance, Brightness/Contrast, Hue/Saturation or Replace Color and see what happens. Of course, it still makes sense to isolate the area you're working on with a marquee (before you start, go to Select>Colour Range). Isolating areas always makes sense when you're experimenting, because then you're not applying changes to the whole image.

9 Subtract from Shape Area

Now we need to cut details out of the main shape (the headlights and so forth). With the Pen tool and the shape selected, make an adjustment to the Options bar (this sits at the top of the interface under the File, Edit, etc. dropdowns). Starting from the right-hand side, you'll see settings for Colours, Style and then a series of icons with squares cutting into each other. Roll over the third one along and an annotation will appear, saying, "Subtract from Shape Area".



10 Begin cutting out

With the icon selected, you can now cut out areas from the main shape for the headlights, badges, etc. As before, work round each shape, bending and adjusting all the curves until you get everything just right. Be sure to do the roof and the far wing-mirror, too.



Step-by-step Workshop

11 Add Colour Blending mode

Now your image is nearly ready, but just having a faded colour on top won't look right. In the Layers palette, change the Blending mode to Color and set the Opacity to 50 per cent. Adjust this to suit. If you have the wing mirror and roof on separate layers, do the same here, too.



12 Duplicate and refine

Now duplicate each colour layer. On the "top" version of each one, set the Blending mode to Normal and Opacity to around 50 per cent. This just softens the contrast of the colour-blended layer underneath.



13 Introduce reflections

Now, of course, we've lost the natural colour of the reflections from the original photo. To remedy this, duplicate the main car layer and drag it to the top of the Layers palette. Set Opacity at 20 per cent, then, via Image>Adjustments>Brightness/Contrast, set Brightness to -31 and Contrast to +60. Click OK.

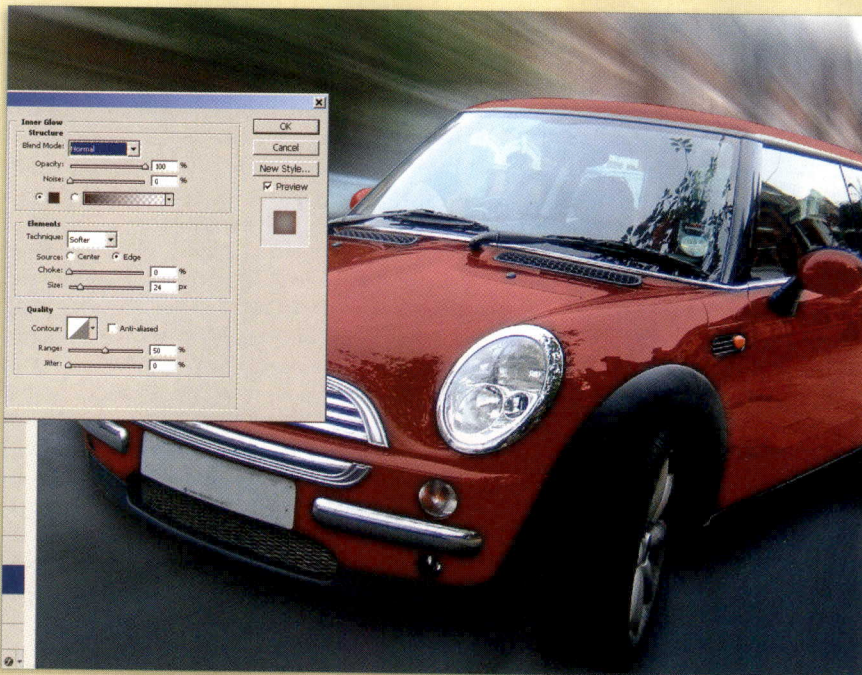


It's all in the blend

We've gone for a bright red car here, but you might want a different look. Whatever colour you opt for, the Blending mode you use on the various layers is of paramount importance. Once you've activated the dropdown menu in the Layers palette, use the up and down arrows to cycle through the different options available. You might end up with an effect you weren't expecting, but one that really works. Also, try to combine Blending modes by making duplicate copies of layers. Imagine the possibilities as you stack two, three or even four identical layers on top of each other. Make sure you also try adjusting the Layer Opacity, too, so that the blends merge in the most appropriate way.

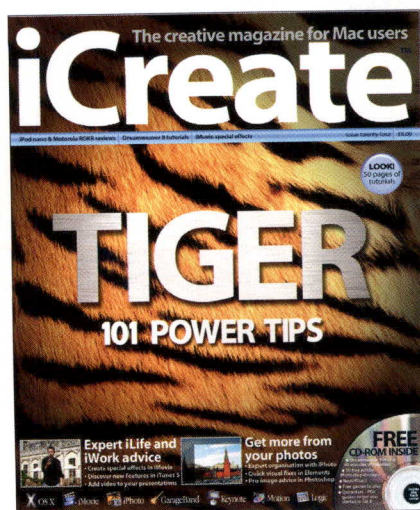
14 Introduce an Inner Glow

On the top layer of each of the main colour shapes, we now need to add an Inner Glow, just to finish the piece off. Go to Layer>Layer Style>Inner Glow. With a deeper tone of the hue you're using, set the Blending mode to Normal, Opacity to 100 per cent and Size to 24 pixels. Now why not try some different colours, and adjusting the Blending modes and Opacity settings, to achieve the right effect? ■



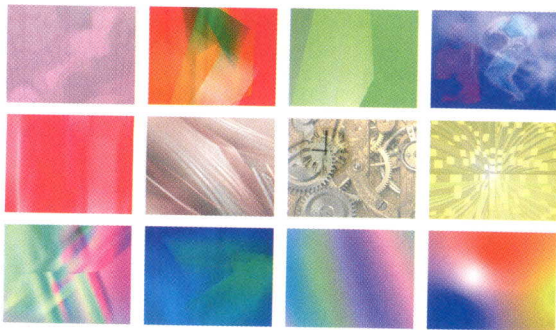


switch to...



Issue twenty-four on sale now

VIDEO AND MEDIA SERVICES

100 | motion
backgrounds

one hundred royalty-free animated backgrounds
in high quality QuickTime format

Royalty-free without the fee

High Quality Motion Backgrounds for less than 50p each!

Enhance your creative output with this collection of 100 Motion Backgrounds for use in video production, DVD menu design and a host of other projects.

All clips are superb high quality QuickTime®.mov files which can easily be imported into most video editing and DVD authoring programs. They are all fully loopable for seamless integration on timelines and menus, allowing for unlimited durations.

Every background can be easily masked for the creation of superb lower thirds. Further manipulation such as speed change and blurring can also be applied depending on the application used.

3 DVD Set for just £79.99
Special Offer for DCA Readers £49.99

tel: 01246 540342

e-mail: info@jbproyaltyfree.co.uk

www.jbproyaltyfree.co.uk

John Baynam Productions

WEB HOSTING

100% DEDICATED 100% UPTIME

Hosting that speaks your language!



Why Choose Donhost?

In today's increasingly online business environment you need a hosting partner you can rely on. With our 100% uptime guarantee, in-house technology and commitment to service you can trust us to deliver.

SIGN UP NOW
INSTANT ACTIVATION

Sign up and enjoy **7 DAYS FREE** service and enter our **monthly prize draw***. Simply enter the special code **WPQ5** at: www.donhost.co.uk or call 0845 226 5566.
*see our website for full details.

Business Hosting packages from £8.99/month
Dedicated Hosting packages from £49.99/month



donhost.
www.donhost.co.uk

Managed Dedicated Servers

Ideal for high traffic sites and where bespoke configuration is required, our managed dedicated servers provide all the benefits of a dedicated server with none of the pitfalls.

- ✓ Available With UNIX/Linux Or Windows Operating System
- ✓ Web-Based Control Panel
- ✓ Full ASP, PHP, Perl CGI, .NET, MySQL, SQL Server & SSL Support
- ✓ Unlimited Mailboxes, Forwarders, Auto Responders & Webmail
- ✓ 24-Hour Support
- ✓ 100% Uptime Guarantee Or Your Money Back
- ✓ Full Administrative Access
- ✓ Security Patching & Firewall
- ✓ No Minimum Contract
- ✓ No Set-up Fee

From £49.99 monthly!

Additional Data Transfer £2.50 per GB

Call us today on **0845 226 5566**
Or email sales@donhost.co.uk

You don't have to be
simple to use
simplewebhosting.co.uk



We offer the no-nonsense
way to get your business, your
organisation or even yourself
on the Internet!

Whether you'd like us to
design your site or want to use
our website builder tool to
make your own, it's simple
with ...

simplewebhosting
.co.uk

Freephone 0800 619 1970

We give you the tools to get the job done

BABY SPANNERS BY NICK CURTAIN: "The idea for this one came for to me while watching a TV programme about crocodiles," explains Nick. "I was intrigued by the way the mother carries the babies in her mouth... Such gentleness, yet power, too. I shot the shiny new spanners on a white background, cut them out using the Pen tool and then shaped them using the Shear filter." Full details next month...



NEXT ISSUE



Working with halftones

How to achieve images that shout for attention

Ghosts in the machine

Give your work a surreal feel as we show you how to add realistic ghosts to your images

Working with weather

You can create a variety of exciting weather conditions with nothing more than a copy of *Photoshop*. We explore the possibilities



50 PHOTOSHOP TIPS

GET THE HANG OF ADOBE BRIDGE

MAKE IMAGEREADY ROLLOVERS

WORKING WITH SCALE

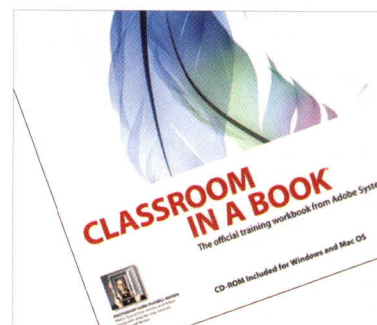
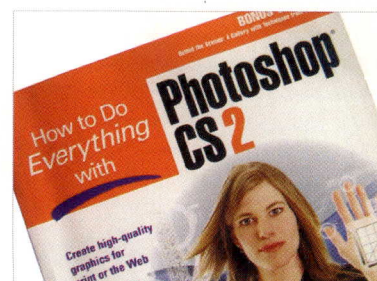
WEB INTERFACE DESIGN

ON SALE THURSDAY 8 DECEMBER

*All articles are correct at time of going to press but content may change due to unforeseen circumstances.

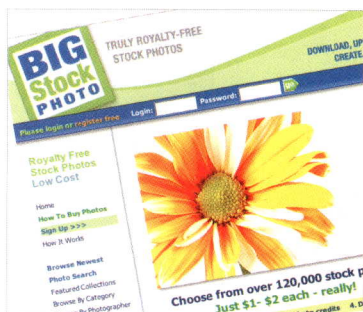
books

Adobe Photoshop CS Creative Studio	106
Adobe Photoshop CS2: Classroom In A Book	107
Adobe Photoshop CS2 For Photographers	105
Adobe Photoshop CS2 One-on-one	107
Commercial Photoshop Retouching: In The Studio	106
How To Cheat In Photoshop	105
How To Do Everything With Photoshop CS2	106
How to Wow: Photoshop for the Web	105
Photoshop CS Accelerated: A Full Color Guide	107
Photoshop CS Bible	106
Photoshop CS Savvy	105
Photoshop CS2 Book for Digital Photographers, The	105
Photoshop CS2 Help Desk	107
Photoshop CS2: Up to Speed	106



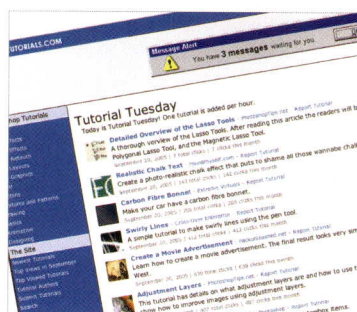
stock art

Ablestock	108
Bigstockphoto	108
Digital Vision	108
Epictura	108
iStockphoto	108
UKstockimages	108



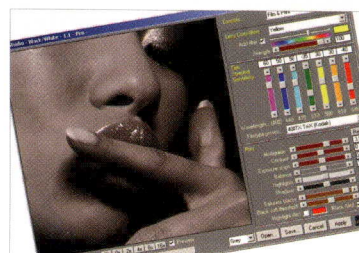
websites

Absolute Cross	109
Adobe Studio	109
Extensis	109
Good Tutorials	109
Photoshop	109
Techniques Forum	109
Pluginz	109



plug-ins

Black & White Studio	110
Dreamsuite Series One	110
Eye Candy 5	110
(Textures, Nature Impact)	110
Eye Candy 4000	110
Fluid Mask	110
PluginCreativity Combo 1	110
Sharpness Editor	110
White Balance Corrector	110



typography

1001 Free Fonts	111
Acid Fonts	111
Font Diner	111
Font Foundry	111
Font Freak	111
Type Different	111



books

Staring bleary-eyed at your LCD? Need a little inspiration? Then check out these excellent tomes

Further reading

How to Wow:
Photoshop for the Web

Authors: Jan Kabili and Colin Smith
Publisher: Peachpit Press
Price: £29.99
ISBN: 032130330X
Web: www.peachpit.com

Written by two of *Photoshop's* leading lights, Jan Kabili and Colin Smith, *How to Wow: Photoshop for the Web* offers the best in off-the-shelf *Photoshop* support – its emphasis on how to create exciting online graphics setting it apart from many of its peers.

Addressing *Photoshop* and *ImageReady* alike, this book provides clear, step-by-step guidance through countless techniques, some of which even the best designers may be unfamiliar with. The focus is always on web design, with explanations on how to build attractive control panels, create snazzy buttons and fashion stimulating menus. The level of tuition becomes more intricate as the book progresses, Kabili and Smith even finding time to cover *Photoshop's* less well-known animation capabilities. ■

Rating: **4/5**

The Photoshop CS2 Book
for Digital Photographers

Author: Scott Kelby
Publisher: New Riders
Price: £28.99
ISBN: 0321330625
Web: www.peachpit.com

Prepare yourself for a *Photoshop* book that breaks all the rules. Updated for CS2, this excellent, no-nonsense best-seller covers previously untouched ground, explaining how you can do things for yourself without getting pointlessly technical.

Kelby shows how to achieve a full spectrum of creative styles, offering a first-class collection of tutorials that cover a multitude of filter and effect techniques. The book also guides you through the process of capturing images on film, finalising said images and then printing them out, glitzy effects and all.

A "must have" for CS2 owners. ■

Rating: **4/5**

Photoshop CS Savvy

Author: Stephen Romaniello
Publisher: Sybex
Price: £29.99
ISBN: 078214280X
Web: www.sybex.com

The release of *Photoshop CS* propelled the design world into the 21st century – and now it's enjoying a further boost with the release of CS2. *Photoshop CS Savvy* outlines the key improvements, and much more.

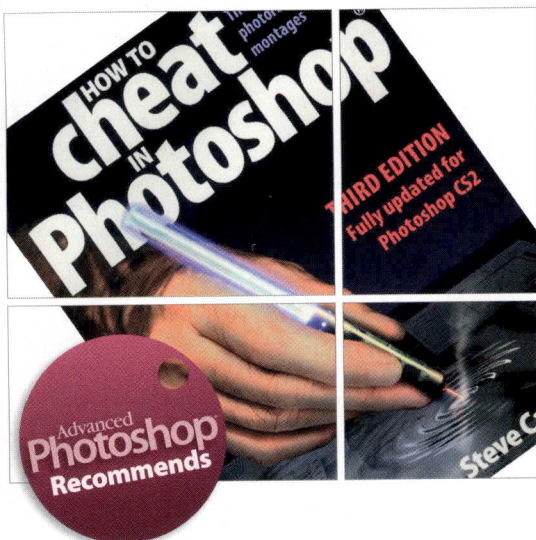
Set out in a series of easy-to-read sections, Romaniello's tome takes you through what's required to create stunning work, from optimising the interface through working with *ImageReady* to creating dazzling digital graphics.

Colour and typography are also dealt with in great detail. A CD-ROM provides all the files you need to follow the projects inside. ■

Rating: **5/5**

How To Cheat
In Photoshop

Author: Steve Caplin
Publisher: Sybex
Price: £24.99
ISBN: 0-240-51985-X
Web: www.focalpress.com



Looked at in a certain way, all *Photoshop* work could be considered "cheating", really. Think about it: the whole idea behind the program is to take a photo and fiddle around with items, selections, colours and the like in order to improve upon the original; in essence, to cheat.

But the thing is, *Photoshop* has become such a widely used tool that many designers employ the same old techniques to achieve common tasks day in, day out. Despite the wealth of new tools introduced via subsequent iterations, it takes a brave artist to break out of the mould and try out new ideas – which is exactly where this book comes in.

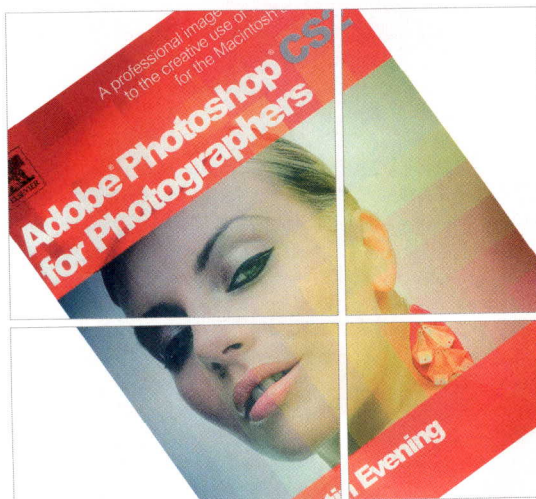
Put simply, *How To Cheat In Photoshop* aims to reveal new ways of creating realistic photo-montages. Covering all the major techniques (expect detailed advice on creating precise selections, distorting elements, mastering layers and adjusting colours), author Steve Caplin takes you on an intriguing and insightful journey through the realms of the digital montage.

As the title may suggest, one of the book's greatest assets is its sense of humour, which prevails not only in the writing, but also in the images created during the numerous workshops. Granted, some of these may not actually look as "photo-realistic" as the author intended, but still the tips and tricks provided are all right on the money. And just in case you need some extra help, there's a CD with project files and the odd tutorial video to guide you through the trickier sections. ■

Rating: **3/5**

Adobe
Photoshop CS2
For Photographers

Author: Martin Evening
Publisher: Focal Press
Price: £27.99
ISBN: 0-240-51984-1
Web: www.focalpress.com



Continuing his successful series of image-editing books aimed squarely at the photographer, Martin Evening is back with another doorstep tome. Fully updated to include workshops on the new features of *Photoshop CS2*, this latest endeavour by the respected author, photographer and *Photoshop* alpha tester boasts 675 pages of distilled advice on how to get the best out of your digital photos.

As ever, Evening has set out a ridiculously useful crop of tutorials that delve deep into the intricate world of professional image-editing. But although all the techniques are geared towards achieving high-end results, the beauty of this offering lies in the fact that even amateur users can follow the guides without too much difficulty. Written in a concise, to-the-point style that leaves little room for misinterpretation, the workshops and articles can be lengthy (and perhaps a tad dry in places), but, much like the stunning photography that lines the pages, focus is always under tight control.

Split into 17 chapters, *Adobe Photoshop CS2 For Photographers* offers a complete editing class for the digital stills shooter, ranging from tips on how to properly configure the program, through basic image-adjustment tasks, to darkroom effects and beyond. A CD-ROM provides you with example images and video tutorials covering expanded techniques. ■

Rating: **4/5**

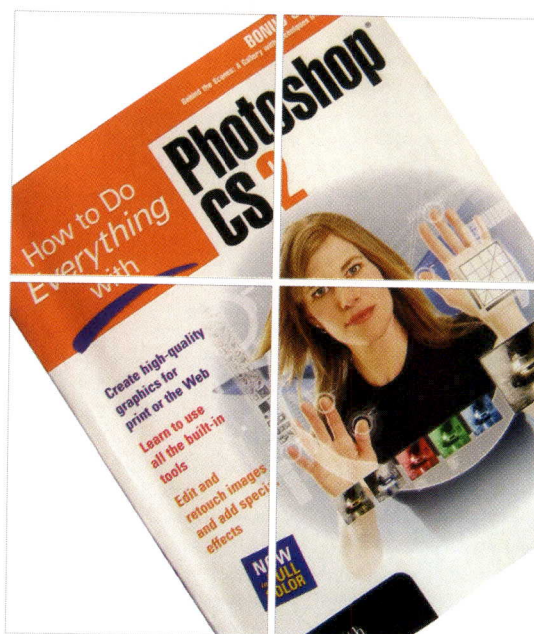
How To Do Everything With Photoshop CS2

Author: Colin Smith
Publisher: McGraw Hill/Osborne
Price: £17.99
ISBN: 0-07-226160-9
Web: www.osborne.com

This book certainly makes a bold claim for itself. *Photoshop's* extensive feature-set can make light work of pretty much any imaging task you care to throw at it and is used by pretty much every digital creative out there. So, at 420 pages and a price of £17.99, there's little chance that *How To Do Everything With Photoshop CS2* is going to meet the needs of every designer, as it so proudly boasts.

And it doesn't – video editors will find no mention here of *Photoshop's* frame-editing tools, for instance. Instead, the book focuses on more traditional still imagery as it sets out advice on achieving a large number of tasks. Split into 14 chapters, it's essentially a whistle-stop tour of all the program's key features.

Author and PhotoshopCafe.com founder Colin Smith methodically takes you through such skills as how to master the interface and set out custom workspaces, how to use the drawing tools to mimic traditional paint styles, how to take control of layers, and how to work properly with colour channels. In addition, there's a host of workshops demonstrating



text techniques, common photograph fixes and enhancements, plus tips on how to make a bevy of decent special effects.

Sadly, no CD-ROM is provided, but the book is printed in full colour and offers large, detailed screenshots, which makes it much easier to follow the tutorials. So while it doesn't exactly reveal how to do everything in *Photoshop*, the bits it does cover are dealt with soundly. ■

Rating: **3/5**

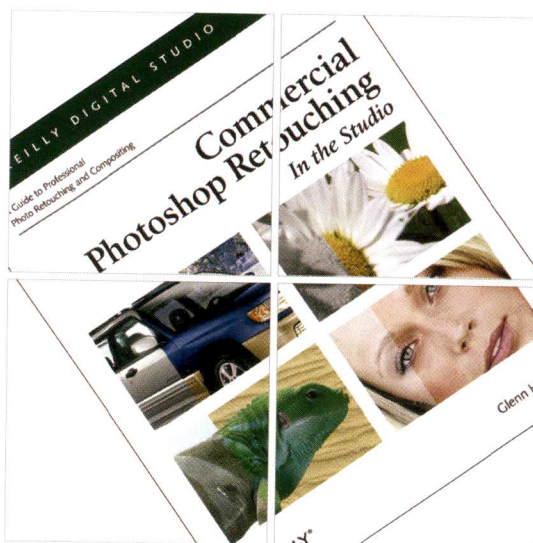
Commercial Photoshop Retouching: In The Studio

Author: Glenn Honiball
Publisher: O'Reilly
Price: £31.95
ISBN: 0-596-00849-X
Web: www.oreilly.com

Regular photo-fixers may have already discovered a set of processes that deliver satisfactory results fast, but while *Photoshop* makes it pretty easy to achieve decent photo retouches with its set of automatic enhancement tools, a bit of advanced manual tinkering can really make the difference between a good photo and a great one.

With this in mind, Glenn Honiball's *Commercial Photoshop Retouching: In The Studio* is a fantastic book to turn to when you feel it's time to raise your game that little bit further. Despite the rather serious moniker, a cursory flick through the 260-odd full-colour pages reveals an approachable, engaging and, above all, entertaining guide to professional retouching techniques.

Over the course of nine chapters, you'll discover how to understand the intricacies of shadows and light, how to perform tricky photo enhancements, such as cloning, brightening and



removing colour casts, how to create textures and images from scratch, and much more.

Once you've mastered these ideas, later chapters take you deeper into the professional studio, where you'll learn how to print images properly, scale low-res images without creating a mess and merge images using advanced layering.

Illustrated throughout with great visual examples of the techniques outlined, this book is a fantastic resource for the aspiring professional retoucher. ■

Rating: **4/5**

Further reading

Photoshop CS Bible

Author: Deke McClelland
Publisher: Wiley
Price: £27.95
ISBN: 0764541781
Web: www.wiley.com

A thousand pages long, the *Photoshop CS Bible* contains everything you'll ever need to know about Adobe's cutting-edge image-manipulation software.

After a welcoming introduction, the tome is split into clear and readable sections: painting and retouching; selections, masks and filters; layers, objects and text; before finally covering colour and output. Lens Blur, Colour Matching, and Raw Camera images are just some of the essential topics explained.

The author takes you through typical image-editing steps, as you'd expect, but, thanks to the new and inspiring world of *Photoshop CS*, he also shows off more up-to-date techniques for working with the File Browser. Impressive.

An ideal reference point for CS users. ■

Rating: **4/5**

Photoshop CS2: Up to Speed

Author: Ben Wilmore
Publisher: Peachpit Press
Price: £17.99
ISBN: 0321330501
Web: www.peachpit.com

This concise guide focuses exclusively on all the features new to *Photoshop CS2*, from the enhanced Clone, Spot and Healing brush, through Adobe Stock Photos, Camera Raw, HDR and beyond. Simply turn to the new features that interest you and you'll find all the explanations you need.

Once comfortable with the ins and outs of the new File Browser, you'll soon be moving on to enjoy Wilmore's explanation of Adobe's latest application, *Bridge*. By explaining how the app's older features relate to the newer ones, the author helps us understand the reasoning behind the changes Adobe has made. You can even practise your new-found techniques on images provided at the book's companion website. An excellent idea. ■

Rating: **5/5**

Adobe Photoshop CS Creative Studio

Author: Luanne Seymour Cohen
Publisher: Adobe Press
Price: £29.99
ISBN: 0321220439
Web: www.adobe.com

Digital artists from all walks of life will benefit from the staggering number of unique and creative ideas here.

Many of the pages deal with transforming photographs into pixelated works of art, such as digital paintings, print paper illustration and outlined images. Web designers will also find plenty of typographical pointers.

Inspiring and educational – no mean feat, given the complexity of the task – Cohen's guide is a fantastic buy for those who wish to master the digital arts. ■

Rating: **4/5**

Further reading

Photoshop CS2
Help Desk

Author: Dave Cross
Publisher: Peachpit Press
Price: £24.99
ISBN: 0321337042
Web: www.peachpit.com

There's no questioning the sheer weight of useful content this book has to offer. Author Dave Cross is Senior Developer of Education and Curriculum for the National Association of Photoshop Professionals, and involved with just about every area of support and guidance for NAPP members – so he knows his stuff. For Photoshop users who want to solve problems solo, then, this is a goldmine.

From reconfiguring tool settings to re-installing Photoshop, when things don't work as you expect, we all know how frustrating it can be. But thanks to years of software experience, Dave Cross can cut straight to the chase. He's already answered thousands of questions from Photoshop enthusiasts, and effectively compiled the grandest FAQ you could imagine.

Laying down simple strategies that can prevent potential problems occurring in the first place, *Photoshop CS2 Help Desk* extensively tackles common and not-so common issues to ensure trouble-free designing. ■

Rating: 4/5

Photoshop CS Accelerated:
A Full Color Guide

Author: YJ IT Publishing Team
Publisher: Youngjin
Price: £19.99
ISBN: 89-314-3505-3
Web: www.amazon.co.uk

This well presented guide will prove invaluable for all kinds of artists and designers, thanks to its practical approach and excellent techniques. Starting with the basics – examining the tools and palettes available, and demonstrating how they work – it soon moves on to subjects such as photo retouching and how best to make use of such advanced features as Channels, Layers and Masks. Content is well-organised and easy to follow.

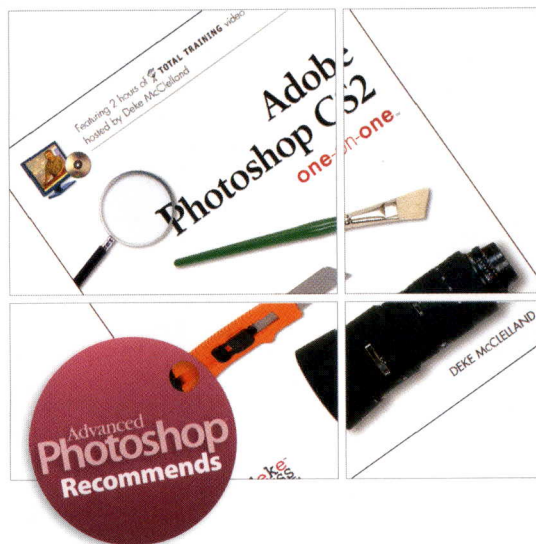
By means of clear and concise step-by-step tutorials, each tool is explained in depth, and supported by demonstrations of techniques which illustrate how best to use them.

The only downside is the lack of *ImageReady* information – a more creative take on web graphics would've attracted a wider audience, too. Still, this remains a useful reference for those looking for a hands-on guide to the latest version of Adobe's popular app. ■

Rating: 3/5

Adobe Photoshop
CS2 one-on-one

Author: Deke McClelland
Publisher: Deke Press/O'Reilly
Price: £28.50
ISBN: 0-596-10096-5
Web: www.oreilly.com



If there's one constant in life, it's that every time Adobe unleashes a new version of *Photoshop*, irrepressible author Deke McClelland will hit the shelves with yet another new tome discussing the program in detail. Over the years, McClelland's books have almost become a series of unofficial *Photoshop* manuals, and for those who prefer more multimedia learning aids, such as video tutorials, his "Total Training" series has become equally essential for bringing new users up to speed fast.

However, with *Adobe Photoshop CS2 one-on-one*, both the print and multimedia worlds collide; for here, McClelland has provided over 470 pages of extensive *Photoshop* lessons, plus a CD containing no less than two hours' worth of "Total Training" video workshops – and all for under £30.

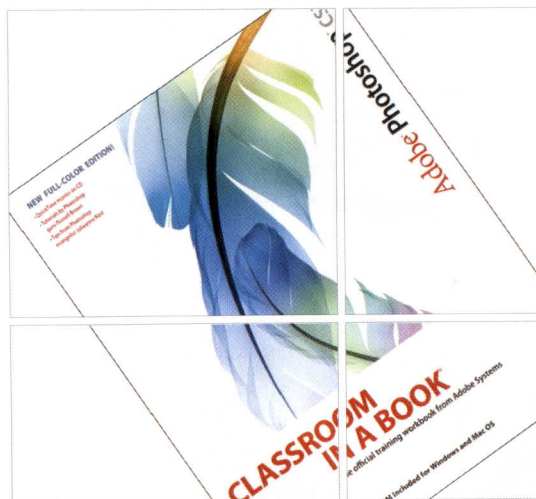
The key to McClelland's success is his light-hearted and enthusiastic style, which comes across both in his writing and his video presentations. But before you dismiss the book as trivial, a quick look at the content is enough to demonstrate just how much fun you can have in *Photoshop* while learning what are essentially professional editing techniques.

Supported by a stack of superb (and often humorous) images to illustrate the techniques discussed, this book is an essential addition to the bookshelf of every *Photoshop* CS2 user. ■

Rating: 5/5

Adobe Photoshop
CS2: Classroom
In A Book

Authors: Creative Team Adobe, Anita Dennis
Publisher: Adobe Press
Price: £35.99
ISBN: 0321321847
Web: www.adobepress.com



If Deke McClelland's *Adobe Photoshop CS2 one-on-one* can be described as the unofficial manual for the industry-leading image editing app, then this title can claim the full title as official companion.

As you'd expect, Adobe's guide gives the inside line on every new tool and feature bolted to the program in this latest release, and many of the workshops focus on bringing you up to speed with said additions. Covering subjects such as how to make the most of the new *Adobe Bridge* for managing images, how to use the new Spot Healing Brush to fix photo blemishes, mastering the Image Warp tool for advanced transformations and more, you'll find yourself achieving great results fast.

The book is set out as a series of tutorials, which provide hands-on training for all the most common creative tasks. Step-by-step instructions guide you through the techniques, while plentiful screenshots help to reinforce ideas and demonstrate particularly tricky processes to aid understanding. What's more, each tutorial has accompanying workshop files on a CD-ROM, so it's easy to get started right away.

Written in an approachable style, this book serves as a good introduction to the basics of professional-level image editing. But it comes at a price – we can't help but think that £35.99 is a bit steep when compared to unofficial titles that are equally as good, yet cost a great deal less. ■

Rating: 4/5

stock art

These tried-and-tested image libraries provide excellent service at a price to suit every pocket

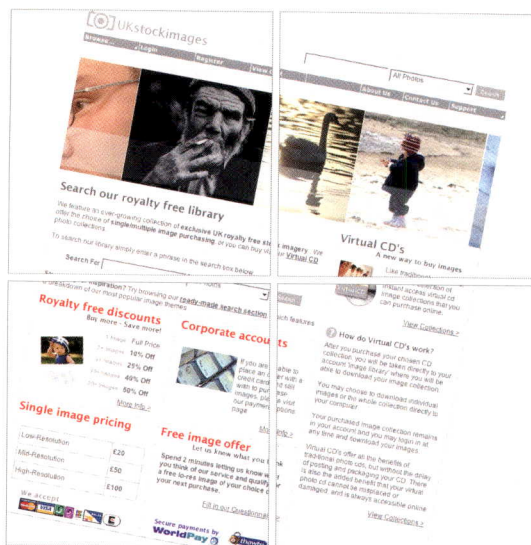
UKstockimages

Web: www.ukstockimages.com

A quick trip to Google will reveal that there are a huge number of stock art sites on the web, and clicking on a few random links will be enough to convince you that, despite a large number of repositories, quality images are still somewhat hard to find. But what if your current brief requires you to narrow the field a little and only use images that demonstrate a recognisably British feel?

Easy – just point your browser to UKstockimages.com. This site offers exclusive UK-only stock art that covers a number of categories, including architecture, lifestyle, business, occupations and more. Although it's not the largest library on the web, there are some choice niche photos to be found here if you're willing to devote some time to browsing. ■

Rating: **3/5**



iStockphoto

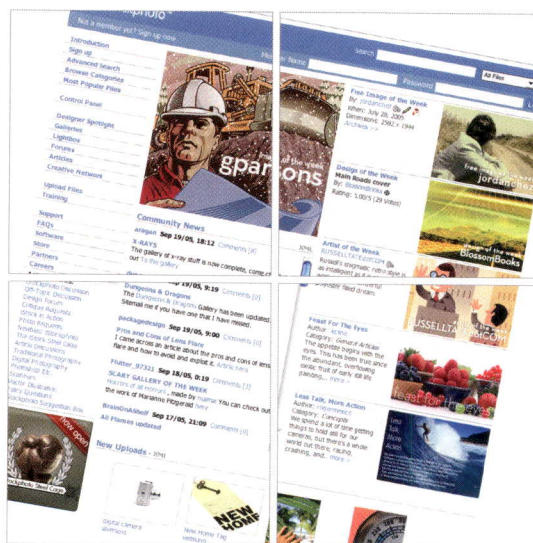
Web: www.istockphoto.com



Rooting through stock art sites for the right picture to fit your brief isn't just about evaluating genre and style; unless you happen to have an extremely generous client, price also plays a huge part in the equation. In an industry where it's not at all uncommon to charge upwards of £100 for a single high-res image, finding a library that offers a huge choice for little coinage is always a boon.

So we recommend that you take a look at iStockphoto immediately. Featuring an excellent selection of graphic illustrations and reasonably good photography, its range is broad. But when you consider that low-res shots cost \$1, medium-res \$2 and high-res \$3, you can't fail to get excited. ■

Rating: **5/5**



Bigstockphoto

Web: www.bigstockphoto.com

Although iStockphoto offers truly low-cost images for the needy designer, don't be fooled into thinking it has the monopoly on cheap-as-chips picture provision. In fact, there are plenty of other sites out there vying for small-change transactions, and some even offer innovative extras to tempt you in. Big Stock Photo is a case in point.

The benefits are twofold. First, BSP works as a repository of particularly unique photos that you can download for as little as \$1.40 each. Second, budding digital photographers can make cash by uploading their own images to the bank for free and selling them on to others. If you have a collection of decent snaps, why not turn them into cash? ■

Rating: **4/5**



Take stock

Ablestock

Web: www.ablestock.com

Thankfully, the days of tacky clip-art are long gone, at least online. In today's marketplace, you can easily find what you're looking for – if you know where to look. And whatever kind of artist you happen to be, the images at AbleStock.com remain some of the best.

Cutting-edge graphic design and superior digital photography are at your fingertips here. With stunning artwork covering a vast array of subject matter, this site is packed with a desirable collection of top quality imagery, suitable for all occasions.

Where many stock agencies ask for image requests by email, AbleStock operates a simple subscription service, which is faster and offers better value for money. Buying images couldn't be more straightforward – after creating a personalised account, you'll be downloading high-res files in just a few clicks of the mouse. ■

Rating: **5/5**

Epictura

Web: www.epictura.com

Offering special discounts on images and CD-ROM compilations, Epictura could well become your number one choice for stock art. With the likes of Image 100, Affordable Illustration Source, Image Source and Digital Vision lining the virtual shelves, its resources are vast and its website easy to navigate.

Covering an array of genres, from culinary culture to cyberspace, among many others, this creative resource is overflowing with both the conventional and the unique. Seriously competitive rates ensure that there's something here to suit every pocket, too.

Discover the potential of stock art here.

Rating: **4/5**

Digital Vision

Web: www.digitalvision.com (also <http://creative.gettyimages.com>)

In terms of both quality and cost, DigitalVision.com has set the benchmark for its competitors. Now part of the world-renowned GettyImages brand, it's one of the most popular and keenly priced stock libraries running.

But the real value of this enterprise is much more than simply savings to be had in terms of time and money. This powerhouse not only provides high-res conventional photography, but also a selection of more contemporary digital artwork that could really add spice and originality to your designs. Stacks of themed CD-ROMs – with titles such as *Office Detail*, *On Campus* and *On The Road* – will also prove useful for those bigger projects.

Spend a little time rummaging through the site and you'll find layered illustrations, motion graphics, music and sound files, and much, much more to inspire you.

But while it's quality through and through, expect a price-tag to match.

Rating: **4/5**

websites

Tutorials, community forums, FAQs, special hints and tips... Keep abreast of what's available online

Catch it online

Absolute Cross

Web: www.AbsoluteCross.com

This beautifully designed site is bursting with tips, tutorials, graphics, downloads and more. Among the resources on offer is a collection of tutorials that highlight the newer, less well known tricks hidden up *Photoshop's* sleeve. Covering everything from text effects and textures to interfaces and special effects, these tutorials have something to offer all, whatever your level of *Photoshop* experience.

If you spend hours surfing the web for free resources, take a look at what AbsoluteCross has to offer. Its fantastic seamless textures come in ten texture packs, each containing 50 original designs. Use one of its interface and template collections and the team is even eager to see what you make of them. A variety of wallpapers and fonts is also provided, and if you can't find what you're after, there are numerous links to other high-quality sites. ■

Rating: **5/5**

Adobe Studio

Web: www.adobe.com/studio

Presented in the clean, corporate style Adobe is famous for, this site provides tools, tips and resources for all titles across the Adobe range. After a simple and free registration process, you can tap into a wealth of creative resources tailored specifically to the *Creative Suite*.

In support of the latest addition to the CS family, Adobe *Bridge*, the Studio offers a fantastic gateway to the world of stock photography, enabling you to search and buy royalty-free images from some top collections. Encouraging you to get more involved, the site also hosts a great forum, where you can exchange tips and advice with CS users across the globe.

Bookmark this must-see resource now to stay on top of current developments. ■

Rating: **5/5**

Extensis

Web: www.extensis.com

It may have sold off its *Photoshop* plug-ins and XPress XTensions to onOne Software, but the remaining resources still impress. Extensis's site is set out in a straightforward business-like fashion and is easy to operate – with a few clicks of a button, it's possible to select tools that will revolutionise your day-to-day workflow. Offerings include the *Portfolio* range, *Suitcase* and *Suitcase Server*, and font tools *Font Reserve*, *Font Reserve Server* and *Font Doctor*.

Available downloads include free trials, updates and patches (usefully, there's full support for current Extensis products). It's also possible to view special online tutorials dedicated to Extensis software. ■

Rating: **4/5**

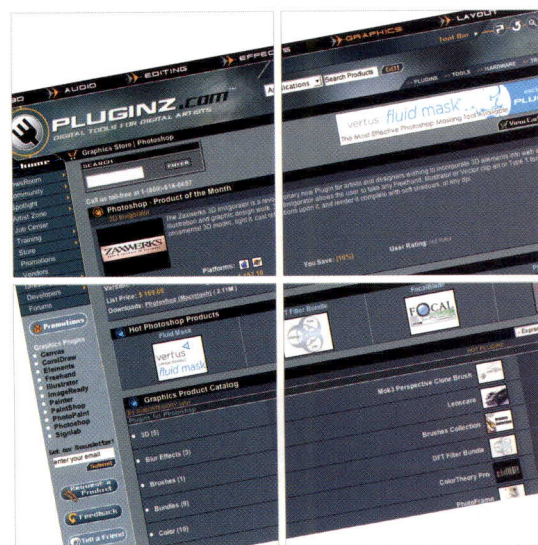
Pluginz

Web: www.pluginz.com

Photoshop's standard tools and features are renowned for their phenomenal power and flexibility, but that doesn't mean you can't boost their potential a touch by installing some choice plug-ins. As a first port of call, make sure you steer your browser towards Pluginz.com.

This site is a one-stop shop for excellent plug-ins for a myriad creative software titles, including image-editors, 3D-modellers, video editors and music-making apps. There are demos of the best third-party software ready for you to download and try out, plus you can also make discounted purchases through the site should you find one you like and want to grab the full version. ■

Rating: **4/5**



Good Tutorials

Web: www.good-tutorials.com

Scouting around for good *Photoshop* imaging tutorials is one of the best ways to advance knowledge and improve skills – your desire to learn prompted you to pick up this mag in the first place, right? But the web is a great educational resource, too, and if you're looking to find out how to perform a particular edit (such as removing red-eye) in a hurry, it can save a lot of time.

To aid your search, head on over to Good Tutorials and start browsing through its comprehensive archive of over 8,700 *Photoshop* workshops. From simple tool tricks to advanced manipulations, you'll find it all here in the form of both written articles and video presentations. ■

Rating: **4/5**

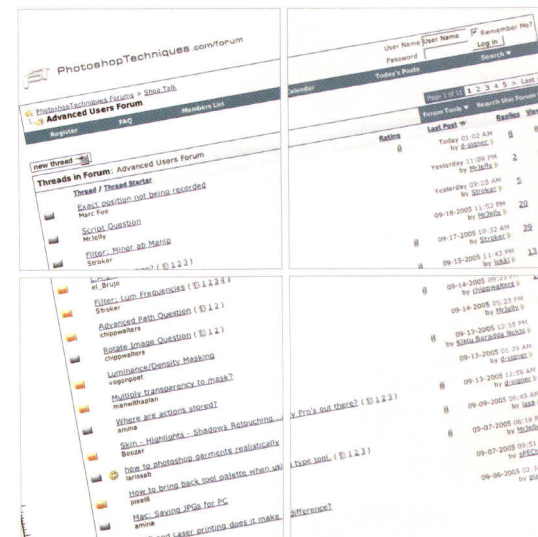


Photoshop Techniques Forum

One of the best ways to discover new *Photoshop* tricks is to chat with other users. You may be convinced that your masking methods are the fastest and most accurate, for instance, but a discussion with fellow creatives online may reveal an even better route, using a different set of tools, or perhaps the same ones in a different way.

Alternatively, you may have hit a brick wall during your latest project and are stumped over how to achieve a certain effect. What should you do? Well, you could do worse than turn to the *Photoshop Techniques* Forum. Gathered here are some of the industry's most proficient *Photoshoppers*, and all are willing to share their knowledge with other like-minded individuals. ■

Rating: **3/5**



plug-ins

Not all plug-ins are made equal. Here we highlight some of the best money can buy

Power Retouche Pro Pack

Developer: Power Retouche

Price: £100 Pro Pack, £57 Light Pack (8-bit RGB only), £20-44 individually

Web: www.powerretouche.com

Advanced
Photoshop
Recommends

Black & White Studio



While it's easy to make quick monochrome images from a

colour photo using the standard desaturation method, forging a dramatic, emotive black-and-white shot is an art in itself. Usually, it involves messing around with the Channels Mixer and then no small amount of time tweaking with the Dodge and Burn tools.

But why not make things a bit easier and use the stunning *Black & White Studio* instead? Part of the *Power Retouche Pro Pack*, it enables digital photographers to mimic the light sensitivity of professional film stocks, define custom sensitivity curves, adjust multigrade range and exposure f-stops, and more. Quite simply, it's the essential all-in-one tool for the serious black-and-white artist. ■

Sharpness Editor



The standard *Photoshop* Unsharp Mask filter is a handy quick fix for

common sharpening tasks, but – let's be honest – it can still turn up unwanted artefacts in the form of noise, stark edges and colour halos. Hardly the kind of high-level professional results you're looking for. Although Adobe itself has addressed this issue to some extent with CS2's new Smart Sharpen filter, there's still room for improvement...

So in the meantime, we'd recommend you try the *Power Retouche Sharpness Editor* instead. This plug-in packs in a host of innovative tools to help keep sharpness under control, including colour, brightness and anti-alias settings, plus a unique soft threshold facility for noise-free and realistic results. ■

White Balance Corrector



Those of you who routinely shoot photos in the Raw format will

have few problems correcting dodgy white balance settings, because *Photoshop*'s native RAW conversion editor provides a special adjustment tool for that very purpose.

But how do you fix inaccurate settings when you've shot your subject in JPEG or TIF format? Well, instead of fiddling around with Curves, why not give the *Power Retouche White Balance* plug-in a spin? Offering a host of manual controls that enable you to tweak exposure settings, correction area, filter colour, brightness range and more, you'll get perfect results every time.

Alternatively, if you're pushed for time, the powerful Auto mode usually does the trick in an instant. ■

Rating: **5/5**

Fluid Mask

Developer: Vertus Tech

Price: \$499 (£275)

Web: www.vertustech.com



Ever tried to isolate elements like fur, hair or other fine fibres? Then you'll know how time-consuming and frustrating a job it can be. The all-new *Fluid Mask* is here to help make such tasks a little easier – and faster.

While many cut-out plug-ins have been developed for *Photoshop* over the years, *Fluid Mask* takes a fresh approach to colour isolation. Put simply, the tool seeks to reproduce the way both the eye and brain process images in order to quickly and accurately segregate even complex background detail from the main image element.

A full set of manual controls enables you to paint on masks, adjust edge detection and render test scenes to facilitate on-the-fly progress checks when dealing with particularly tricky pictures. However, if you feel the need for speed, there's a less accurate but still usable auto-selection tool.

If you fancy giving it a go, head on over to the developer's website and download the trial version. ■

Rating: **4/5**

Dreamsuite Series One

Developer: Auto FX

Price: \$199 (£109)

Web: www.autofx.com

The opportunity to create striking artwork continues to be one of *Photoshop*'s key draws – even the best designers typically spend hours messing about with Layer Styles to come up with unique effects. But if you're looking for a quicker alternative – just take a look at Auto FX's astonishing *Dreamsuite Series One* plug-in bundle.

This collection delivers a stack of professional, quick-draw filters for the discerning user. Packing in no less than 18 effects, there are enough tools here to satisfy most common imaging needs – *Dimension X*, for instance, presents over a dozen bevel, shadow and glazing effects. Then there's a host of texture tools, including the photo-realistic *Crackle*, the unique and flexible *Chisel* and the impressive *Photo Depth*. Sweetening the deal are dedicated photo-enhancing utilities, among them powerful soft-focus, sepia and warping filters. As a jack-of-all-trades bundle, *Dreamsuite Series One* covers most bases. ■

Rating: **3/5**

Expand your toolset

Eye Candy 5 (Textures, Nature, Impact)

Advanced
Photoshop
Recommends

Developer: AlienSkin

Price: \$99 (£55) each (\$199 (£110) bundled together)

Web: www.alienskin.com

Textures, *Nature* and *Impact* mark the latest upgrade for the *Eye Candy 4000* filter-sets, and come complete with refined settings and a giant handful of new effects.

Textures' ten seamless texture generators enable you to experiment with everything from reptile skins to diamond plate. New settings are easy to access and when you're working with 16-bit images, the plug-in doesn't sacrifice expanded colour depth, which makes colour transitions that much smoother.

Stunning natural effects (snowdrifts, icicles, etc.) are just as easy to implement with *Nature*, another ten-strong collection. Four new filters join the six *Eye Candy* classics, and, once again, the plug-in makes colour transitions smoother and reproduces printed colours more accurately when handling 16-bit images. Great stuff.

Finally, there's *Impact*, which generates excellent effects across a variety of finishes, including bevels, glass, reflections and shadows. New filters include Brushed Metal, Backlight and Extrude. The remaining classic *Eye Candy* effects, have also been repolished and upgraded.

Another fine AlienSkin contribution. ■

Rating: **5/5**

EyeCandy 4000

Developer: AlienSkin

Price: \$149 (£83)

Web: www.alienskin.com

Still one of the most popular filter sets for *Photoshop*, *Eye Candy 4000*, the precursor to *Eye Candy 5* (see above), provides full control over 23 stunning filters and gives superb control over such frequently used effects as bevels and drop-shadows.

The more artistic filters, meanwhile, enable you to easily tackle such demanding textures as smoke and hair. Nestling comfortably inside *Photoshop*'s Filter dropdown, this powerful set also benefits from a neatly packaged and user-friendly interface. ■

Rating: **4/5**

PluginCreativity Combo 1

Developer: PlugInCreativity

Price: \$49.95 (PC only)

Web: www.plugincreativity.com

Don't underestimate the power wielded by this four-strong bundle of plug-ins.

Blender frees you up from the usual fiddling with selections and masks – so now you get the freedom to create complex gradients and manipulate blends, with built-in presets for cut-outs and the ability to customise and control frames tasks to help you fade or merge images.

Elemental, meanwhile, provides realistic cloud, wood, fire and water effects, while Splatter can scatter rain, snowflakes, streamers or confetti across your image. Finally, there's TextArt, which can turn simple text into highly polished metals, glass and even mist. ■

typography

It's not just what you say, it's how you say it...

Perfect fonts

1001 Free Fonts

Web: www.1001freefonts.com/fonts/afonts.htm

1001freefonts is fast becoming one, if not *the*, most popular free fonts archive online – with over 35,000 visitors daily, on average. No wonder. With thousands of typefaces in its archives, ranging from the conventional to the unique, it's second to none.

You'd be lost without the excellent search engine, though. Enhanced by clear quality sample images, this yields satisfying results time after time. But for those who want everything in an instant – no-one wants to download a stream of fonts one by one – you can also pipe over 2,000 fonts to your desktop with one click of the mouse. The Ultimate Font Download boasts 2,772 quality fonts from award-winning font designers, and supports both Windows and Mac OSX. ■

Rating: **4/5**

Type Different

Web: www.type-different.com

Dafont.com is a superb European website that provides hundreds of eye-catching fonts, primarily freeware and shareware, for non-commercial use only, all of which are compatible with both Windows and Mac operating systems.

Themed sections make it simple to search for your ideal lettering. As you explore the various font groups, which include Fancy, Techno, Gothic, Script, Dingbats and even Logotypes, you'll soon find yourself downloading more than you can imagine, as others take your fancy during the search.

Dafont.com hosts thousands of great fonts, many of which include character accents for European users. It's one of the web's largest and easily accessible free archives.

Our advice? Go see it. ■

Rating: **5/5**

Font Diner

Web: www.fondtiner.com/main.html

Dedicated to developing and marketing original and creative fonts for both Windows and Mac, Font Diner is a sure-fire winner, no matter what your requirements.

It offers top quality fonts, many of which are directly downloadable – although, thanks to the vast quantity of downloads available, you may well have to root around to find what you're looking for. Whether you're after text that stands as art in its own right, or merely want your words to jump off the page, the extensive range of typefaces available at Font Diner won't disappoint. With more fonts than you're likely to ever need, and a vast collection free to download, this is one online destination you'll find yourself returning to again and again. ■

Rating: **5/5**

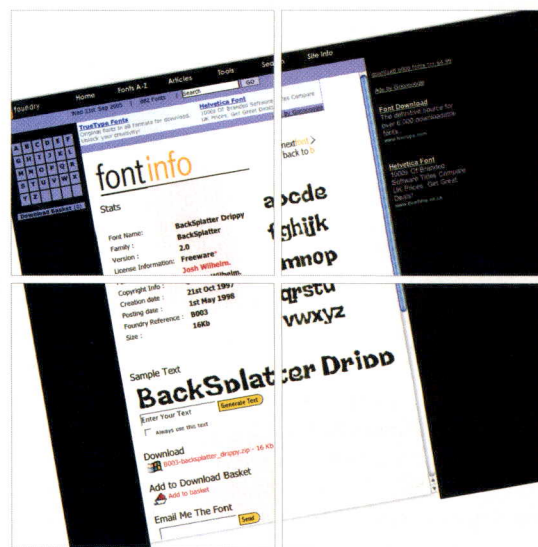
Font Foundry

Web: www.fontfoundry.com

On the look-out for a decent range of freeware and shareware fonts? Typographical elements that aren't the usual amateurish – or just plain useless – mix? Then Font Foundry is definitely worth an extended peek. Although the ad-heavy site design leaves much to be desired, there's a generous selection of typefaces on offer from genuinely talented designers.

In addition to downloads, you'll find a set of helpful articles covering lots of essential techniques (such as embedding) to aid web developers. Finally, a useful selection of font-making tools is provided. And if your search for a particular type style is unsuccessful, don't fret – you know you can always make your own up using Font Foundry's helpful tips. ■

Rating: **3/5**



Font Freak

Web: www.fontfreak.com

Font Freak is an excellent place to go to when you're on the hunt for stylish and professional-looking typefaces (although there are some decidedly wacky additions that would only suit the more open-minded client). Split into easily navigable (and, thankfully, searchable) sections, fonts are divided up in terms of licence type and platform, so PC or Mac users will waste no time in finding freeware or commercial fonts tailored to their needs.

But if you're looking for an instant font-injection, the icing on the cake is that the site enables you to download the entire freeware collection of over 4,700 fonts in a single Zip file, in return for a small fee (\$6.95). Now that is a bargain... ■

Rating: **4/5**



Acid Fonts

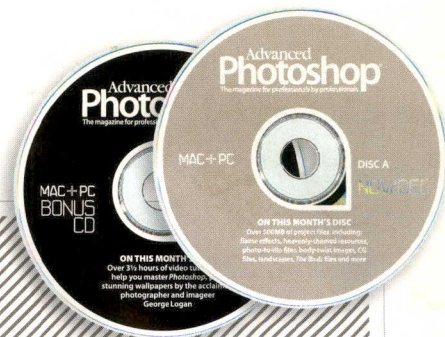
Web: www.acidfonts.com

When it comes to ease of use, Acid Fonts has to be one of the best font sites on the web. All too often, a simple internet typeface search can lead the unsuspecting graphic designer into a click-chase of pop-up ads, annoying floating banners, bandwidth-hogging Flash movies and cyclic link tours; so Acid Fonts' clean and simple pastel-coloured interface is a joy to behold.

And to top things off, it hosts a delectable selection of freeware fonts, too, all of which are fully searchable for speed. Helpfully, the site has also categorised fonts into genres (such as Sci-Fi, Horror, etc.), so you can flick through numerous samples if you have a particular theme in mind. ■

Rating: **4/5**





CD contents

100MB of stock photography, over 3½ hours of video tutorials, plus six stunning desktop wallpapers – need we say more? **BY RHYS DAVIES**

Welcome to the second issue of *Advanced Photoshop*, and another two CD-ROMs stuffed with more resources to satisfy your creative needs. First off, Disc A comes with everything you need to follow all nine of our professionally crafted tutorials. To accompany the two masterclasses by Pixelsurgeon's Jason Arber – “Adding heavenly effects” and “Figure in flames” – you’ll also find some specially resourced digital stock imagery, so that you can have a go at creating your very own angelic effects and raging infernos.

Never one to disappoint, we’re also bringing you a bonus helping this issue, as over on Disc B you’ll find a staggering 3.5 hours of cracking video tutorials. Brush up on your *Photoshop* fundamentals (it never hurts), then explore some of its more advanced capabilities, under the expert tutelage of WZ2K, *Photoshop-tutorials-4-you* and Quixel Video. With over 30 professionally compiled video tutorials to watch, this is one disc you can’t afford to miss. Oh, and it looks pretty good, too.

Still want more? Then how about six exceptional desktop wallpapers from the amazingly talented *Photoshop* master George Logan? If you haven’t checked out our interview on page 48, you’re missing out. His work really is something else.

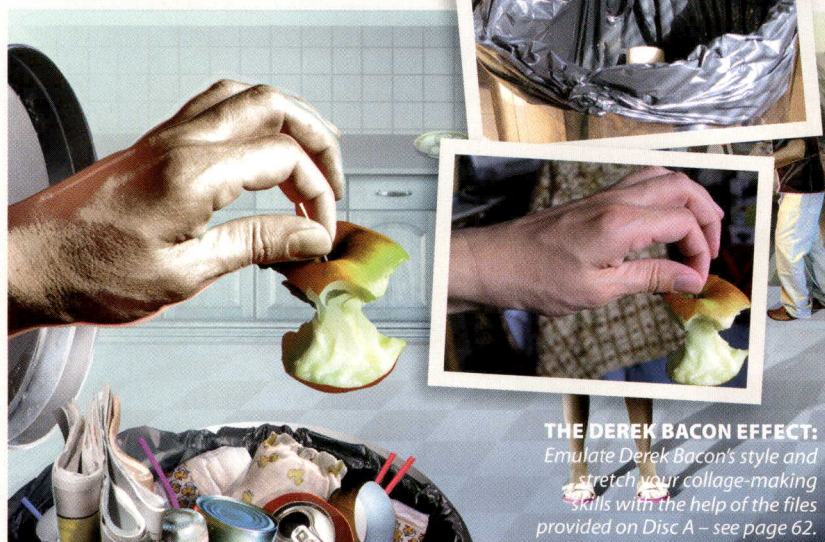
With all this only a few simple mouse-clicks away, it’s time to power up your computer, get creative and learn the tricks of the trade from the masters.

Until next time, have fun...

Rhys Davies
Multimedia Editor

Advanced Photoshop
The magazine for professionals

Project Files



How to use *Advanced Photoshop's* CDs

RUNNING THE DISCS

These discs have been compiled to run on PCs running Windows XP and Macs running OSX.

LICENSING

Some software on these discs is shareware, which means that if you continue to use the program you should register it with the author. Freeware programs can be used free of charge. Trial versions of software are either time-limited (e.g. they will stop working after 30 days) or have some features disabled.

DAMAGED DISCS

If your CD has been snapped, scratched, corrupted or cracked, please return it to the following address: Cover Disc Returns, Highbury Entertainment Ltd, Paragon House, St Peter's Road, Bournemouth BH1 2JS. If your CD is missing, call 01 202 200200 or email subs@paragon.co.uk and we'll send you one free of charge.

HELP!

If you're having trouble with the CD, please email cdhelp@paragon.co.uk. Sorry, but we can't offer technical support on use of the software for either Mac or PC. All the software is tested for bugs and viruses. Highbury Entertainment Limited will not accept liability or responsibility for loss or damage that occurs directly or indirectly from using these CD-ROMs.

Digital Illusions Explained

Expand your knowledge

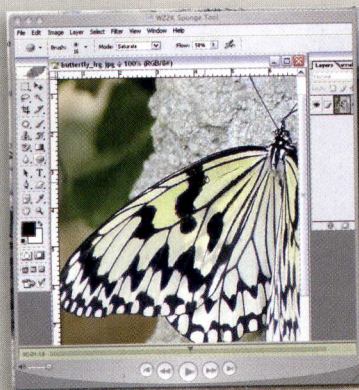
www.wz2k.co.uk

WZ2K offers next-generation video tutorials that could well be considered the future of online training. The Digital Illusions Explained series gives the creative user all the help he or she needs to develop the all-important skills and knowledge required for a career in graphic and web design.

Its exclusive video and PDF-training material covers many of the industry-standard design applications and technologies, including Adobe *Illustrator*, Macromedia *Dreamweaver*, PHP/MySQL integration, etc. – and, of course, the all-important *Photoshop*. Not only does WZ2K offer a large array of free downloads, but it also hosts a range of topical and useful programs, articles and information via its regularly updated news page. It's even introduced a Premium Download section that offers a cost-effective range of high-quality video training.

Split into no less than 20 tutorials, the videos provided on our CD clock in at nearly two hours and cover a diverse range of topics. Work out how to use 50 per cent grey, implement 3D text, retouch images and work with reflections, as well as exploit the potential of the Pen and Sponge tools. Add to that tutorials on automated thumbnails and extensive layer masking and you can see that there's plenty to get your creative teeth into.

Check out www.wz2k.co.uk for more of what the company has to offer. There's loads of expert advice and support provided online that will help you hone your skills still further.



QUIXEL VIDEO

Improve your skills

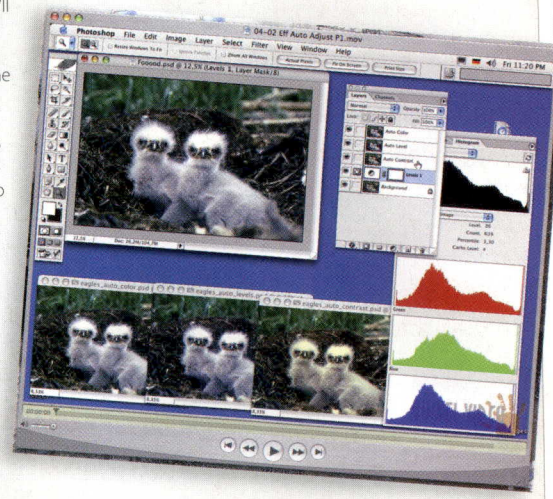
www.quixelvideo.com

Brian Maxx, owner of Quixel Video, has given us five excellent videos for this issue's CD, two of which are great two-parters. Maxx isn't just the company's primary instructor, he's also the company's key technical developer, and an expert at creating eye-catching, automated systems that rely heavily on technologies such as *Photoshop* and *Flash*.

Quixel's video training is the latest thing for beginners and advanced users alike. You'll save money, learn fast and be able to use expert advice right away. Each video is available 24 hours a day, seven days a week, too – so it's like having your own personal expert instructor on call. You'll be amazed at how fast you can learn and retain information in this way. Beginners will appreciate the attention to detail and how quickly you can learn complex topics, while advanced users can zip to the more advanced topics in a snap.

So what's on offer? Well, for a start you'll master the finer details of how to colour-correct high-quality professional images. Maxx himself will guide you through some of the most important settings and features of Levels and Curves, and demonstrate how best to work with auto-correction settings. There's also a great tutorial showing you step-by-step how to create rollover images in *ImageReady CS*.

In addition, you'll find a short video that introduces you to the company's entire video training series, as well as several Quixel brochures and guides, which further explore *Photoshop*'s incredible potential. Quixel.com was one of the first companies to offer high-quality audio and video on DVD-ROM discs at an affordable price, so once you've sampled what's on offer here, feel free to visit www.quixelvideo.com for further details about its services.



PHOTOSHOP-TUTORIALS-4-YOU.COM

Seeing is Learning

Seeing is learning

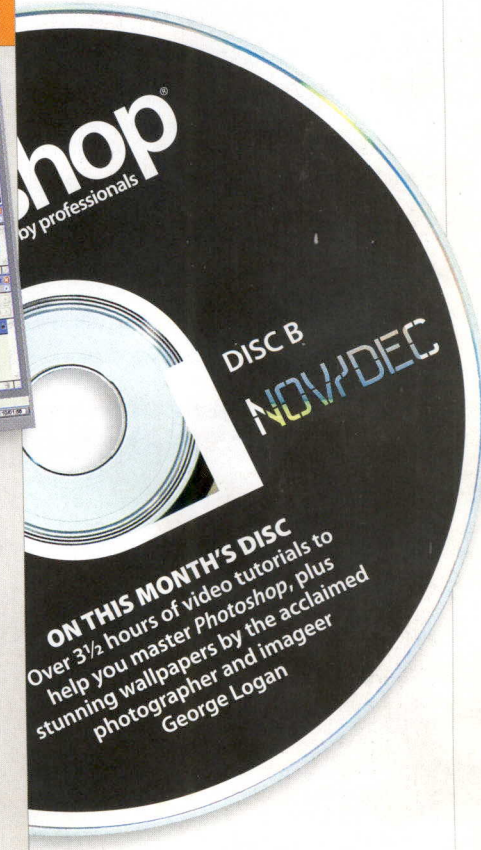
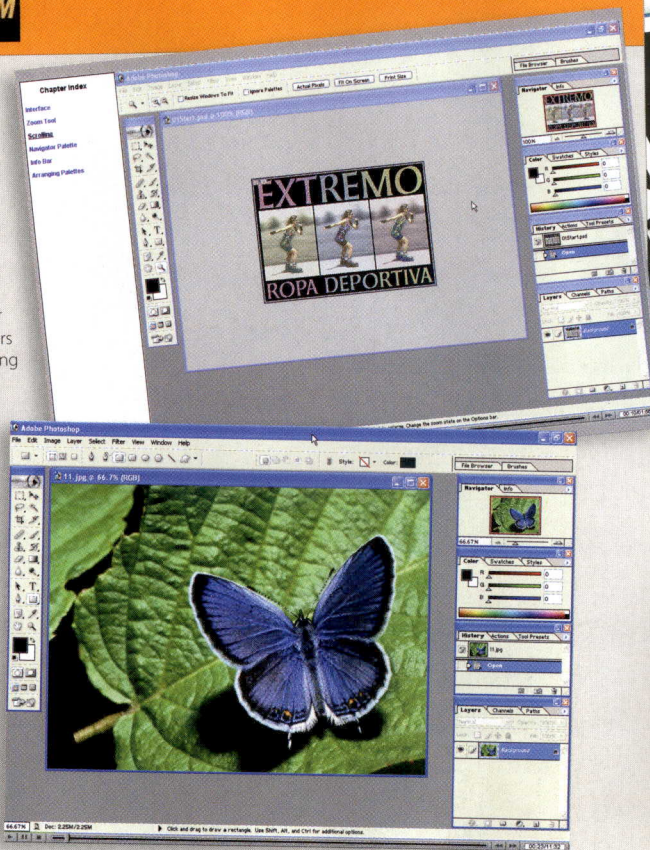
www.photoshop-tutorials-4-you.com

Photoshop-Tutorials-4-you.com provides high-quality video tutorials at a fantastic price (videos are also easy to download, so no waiting for CDs in the post). In fact, the company is so confident about its services, that it offers a 90-day, no-risk guarantee and a 100 per cent refund if it you don't like what you see.

So we've got the company on board this issue to deliver over half-an-hour's worth of training, covering both chapters one and two of its acclaimed *Photoshop 7* course. Comprising six videos, plus an introduction to *Photoshop*, the videos cover many practical areas and provide useful advice for anyone starting out with the application. There's a full explanation of the interface, for instance, plus advice on intelligent scrolling, the Zoom tool, the Navigation Palette and the Info bar. There's also advice on working with and arranging palettes and making use of *Photoshop*'s built-in File Browser.

If you like what you see, then take advantage of Video-Tutorials-4-You's special offer to *Advanced Photoshop* readers – a discount of over 25 per cent on all its tutorials. For details, visit www.tutorials-4-you.com/magazine_photoshop_7_tutorial.html and www.tutorials-4-you.com/magazine_photoshop_cs_tutorial.html

After viewing our free insights – and checking out the demos online – you'll appreciate why there really is no need to pay out for classroom training when you could have these videos to hand at the touch of a button. For further information, visit www.photoshop-tutorials-4-you.com. You won't be disappointed.



CD contents

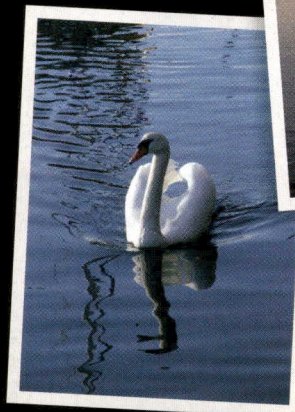
Stock Photography

Heavenly effects and flames

We've sourced some cracking stock photography for you this issue. On Disc B you'll find an impressive selection of high-quality studio images of flames, professionally shot and provided in the new Adobe .dng Raw camera format. With exhilarating effects, this volatile set should prove really useful, especially when you're trying your hand at our fiery figure tutorial project, starting on page 54.

Additionally, we have a stunning collection of 25 heavenly inspired elements – celestial clouds, emotive shafts of light and angelic swans – plus ten suitably emotive landscapes to get your creative juices flowing. They're the perfect accompaniment to our heavenly tutorial project, starting on page 36.

Both sets of images are provided royalty-free, but should be considered strictly for non-commercial use. Dive in, be inspired and let your imagination take flight.

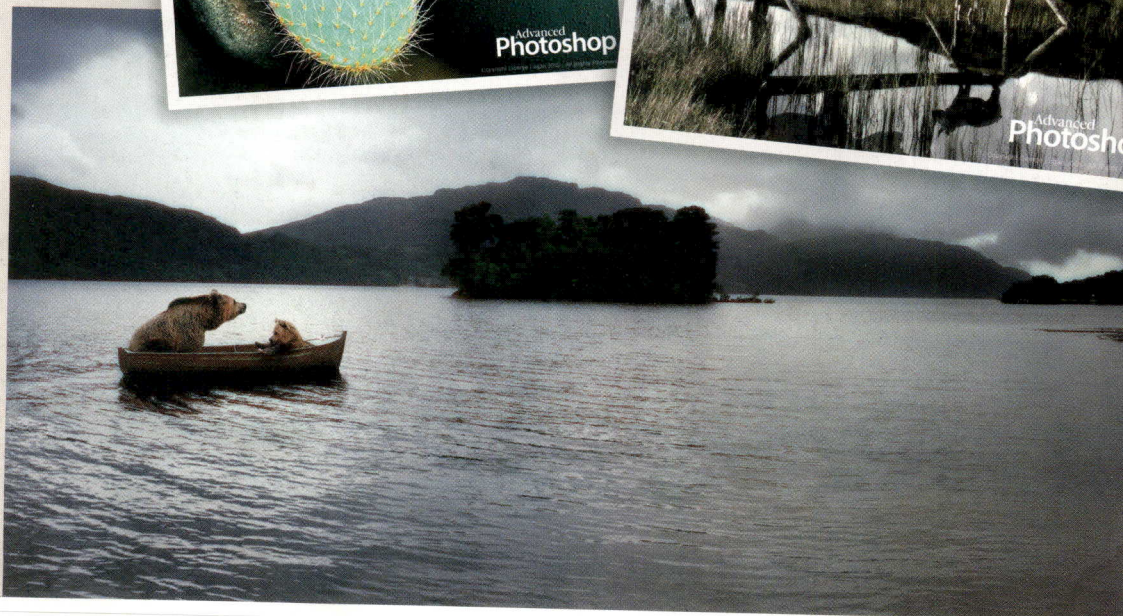
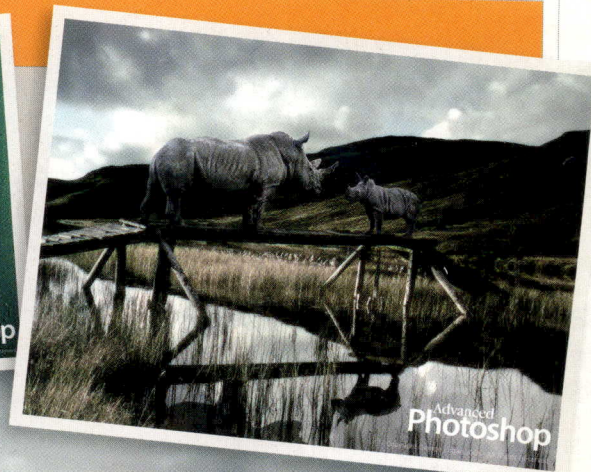


George Logan Desktop Wallpapers

We're incredibly fortunate to have these six fantastic images by the award-winning photographer and acclaimed image-manipulator George Logan for use as desktop images. With the aim of making everything look as natural as possible, Logan sets out to add incongruous detail to sublime landscape shots – and the results speak for themselves. Although he tries to do as much as possible in camera, *Photoshop* is his weapon of choice when it comes to adding his signature beasts and creating those "impossible" set-ups.

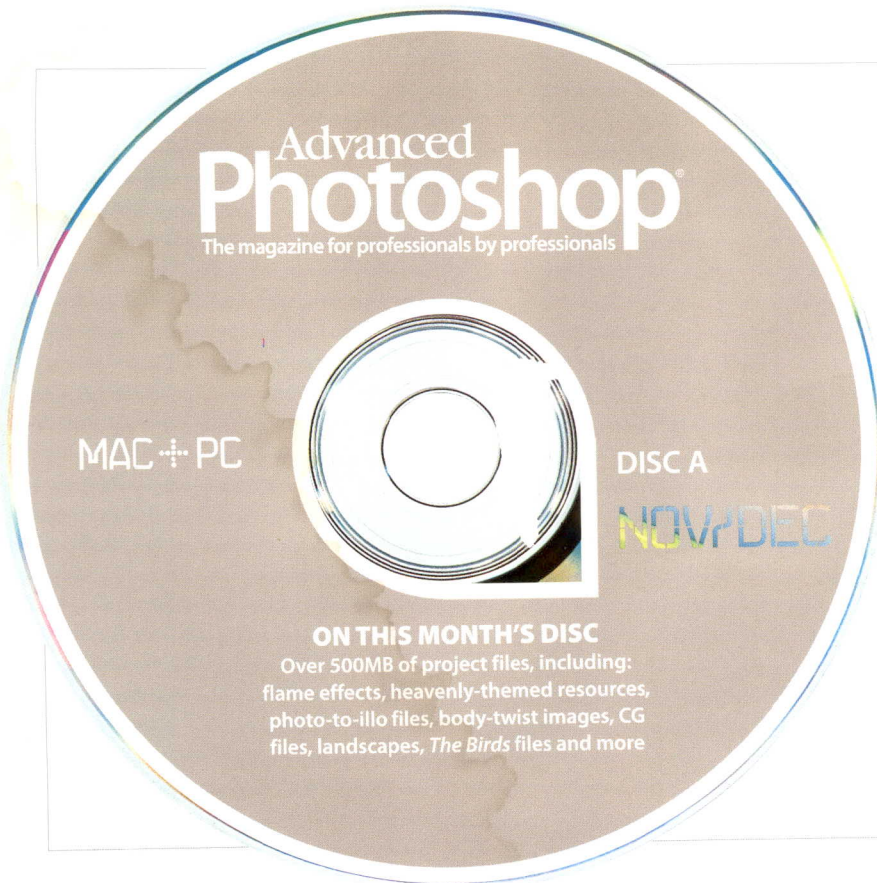
Born just outside Glasgow, Scotland, Logan developed an early interest in the visual arts and soon gravitated towards photography. Eventually, however, he found himself being influenced more by cinematography than the work of his photographer peers, so he chose to break out and experiment. Good job, too. Now his "experiments" have justifiably earned him major industry awards and public acclaim.

Take a look at these superb images on Disc B. There are three screen sizes to choose from – but whatever dimensions you choose, nothing is lost in terms of quality. Logan's work manages to blend flora and fauna in all its natural beauty with tremendous sensitivity. Two of Logan's tongue tickling commissions from a recent national 7-Up advertising campaign have also been included.



Advanced Photoshop®

The magazine for professionals by professionals

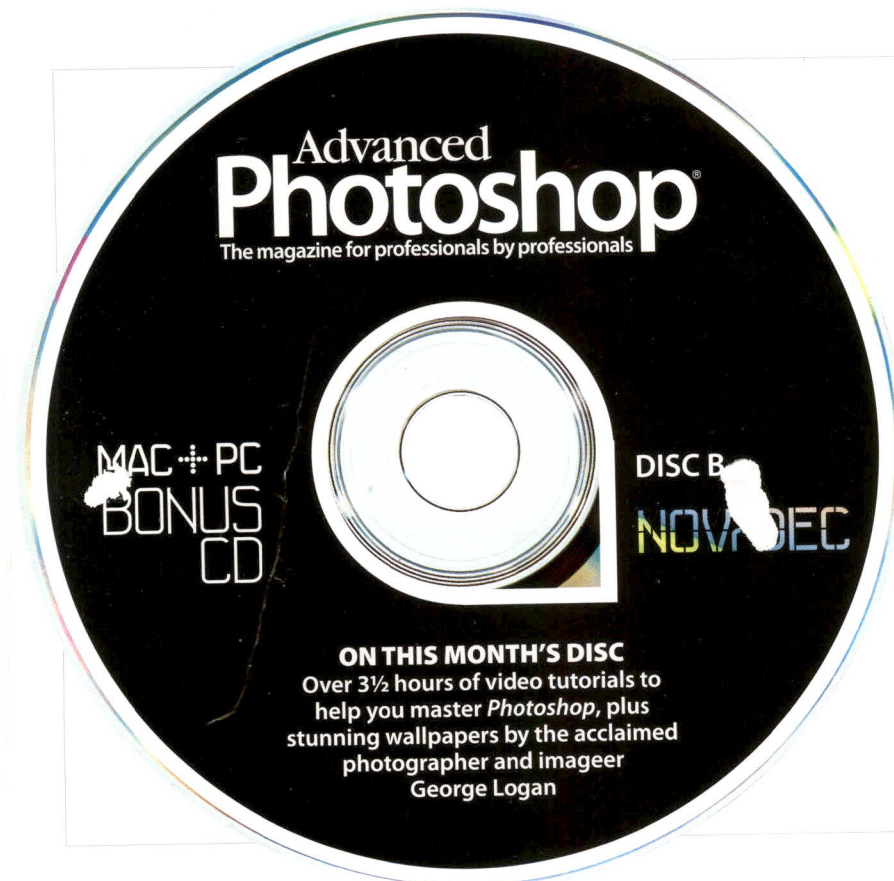


On Disc A

Here you'll find all the tutorial resources you need to follow our expert masterclasses and workshops. Simply follow the on-screen prompts to find the relevant files – then create! There are over 500MB of high-quality project files to enjoy.

And if you're looking to fashion another version of our stunning heavenly effects image (page 36) or recreate that evocative flaming figure (page 54), we've also included over 100MB of dedicated stock art to help you get started.

DISC A



On Disc B

Enjoy over 3½ hours' worth of high-quality video tutorials, courtesy of Photoshop-tutorials-4-you, QuixelVideo and WZ2K.

Enjoyed our interview with pioneering image-manipulator George Logan (page 48)? Then you'll love these six desktop designs by the man himself, showing rhinos, zebras and more taking to the wilds of Scotland, plus those terrific images from his famous 7-Up campaign.

DISC B





Agonise over the shot. Never the print.

It's your art. And your work. No wonder so many professional photographers trust the HP Designjet 90 Printer series to deliver the final image. It's engineered with such a sophisticated, yet easy-to-use Colour Management System that you can control the colour quality and consistency from screen to the first printout – in any size up to A2+. That's why HP Photo Printers together with HP Papers and outstanding HP Vivera Inks are the first choice for many of Europe's top photographers. To hear what they have to say about the agony of getting the perfect shot and the ecstasy of getting the perfect print, go to www.hp.com/go/pro-photo



HP DESIGNJET 90 PRINTER SERIES

- FROM
£1030[†] ex VAT
£1210[†] inc VAT
- 458mm (18") media width (A2+)
 - Automatic internal colour calibration to get the right colours every print
 - Speed: 4 minutes per A3+ photograph in Best Mode
 - 82-year lightfastness with HP Vivera Inks**
 - HP Designjet 90gp includes HP Colorimeter for screen calibration powered by GretagMacbeth™ technology



HP PHOTOSMART 8700 PRINTER SERIES

- FROM
£339[†] ex VAT
£398[†] inc VAT
- 330mm x 483mm borderless printing (A3+)
 - HP Photoret Pro with 9-ink – including greyscale printing and special blue hue
 - Borderless A3 printing as fast as 6 min 35 secs*
 - Direct Camera printing with 4 memory card slots or PictBridge
 - HP Photosmart 8750gp includes HP Colorimeter for screen calibration powered by GretagMacbeth™ technology



HP INKS & MEDIA FOR HP DESIGNJET 90 PRINTER SERIES

- HP Premium Plus Satin Photo Paper 286g/m²: Now available in A2+/458mm wide and 15m long roll, and A3+ sheets
- New HP Professional Semi-gloss Contract Proofing Paper, ISO compliant*
- HP 85 Vivera Colour Ink Supplies, HP 84 Black Ink Supplies: Wide colour gamut, gloss uniformity, consistent colour accuracy, exceptional fade resistance***



dabs.com

vivera
HP INKS

For a free limited edition print visit
www.hp.com/go/pro-photo now

VISIT

**your local
HP business partner**



You can call your local HP business partner on the following numbers: Cancom 01483 500 500, Dabs 0870 429 3980

©2005 Hewlett-Packard Development Company, L.P. All rights reserved. *In normal mode; exact speed will vary depending on the system configuration, software program, and document complexity. **Compliant with ISO 12647-2 when using HP Designjet 90 and Designjet 130/30 series printers, HP 84 and 85 inks, HP Professional Semi-gloss Contract Proofing Paper and EFI Designer Addition for HP. ***Wilhelm Imaging Research, Inc. concluded that prints made with HP 85 Ink Cartridges and HP Premium Plus Papers may be displayed indoors under glass for 82 years before noticeable fading and staining occur (see www.wilhelm-research.com for details). ****Up to 108 years when displayed under glass and over 200 years when stored in a photo album; using the HP 344 Tri-colour, the HP 101 Blue Photo, and the HP 102 Grey Photo Inkjet Print Cartridges on HP Premium Plus photo papers. Based on Wilhelm-Research.com light-fade testing under glass and room-temperature degradation (dark-fade) testing respectively for similar systems. For more information on additional performance testing factors, visit <http://hp.com/eur/fade-resistance>. *All prices are MRP (manufacturer's recommended street prices) from HP in/excluding VAT. Offer ends 12/31/05.